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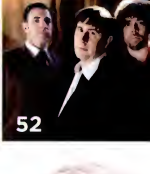

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The official entertainment event of CTIA includes Content SuperSessions on mobile music, video and gaming, and keynotes with RealNetworks' Rob Glaser and Mathew Knowles. Register at billboardevents.com.

LATIN
Billboard's **Latin Music Conference & Awards** features a Q&A with Enrique Iglesias, a case study with Wisin & Yandel, the Billboard Bash, a full-day program on Latin radio and the Billboard Latin Music Awards. Details at billboardevents.com.

OPINION

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Of Rock And Ringtones

Can Biz Grow Amid Difficult Economic Conditions? BY DANNY GOLDBERG

Although U2 manager Paul McGuinness' recent speech at MIDEM was notable primarily for his comments about Internet service providers, I was taken by a throwaway line in which he mentioned that in the band's early days U2 received tour support from its label Island Records in order to build an audience. Tour support is not an option in today's music economy. There is a serious crisis about how to construct pathways for the next generation of superstars and what business structures can help create such careers.

Tensions between the short-term needs of record companies and the long-term agendas of rock artists have always existed, but the dichotomy is greater than it has ever been. I am not referring to the handful of rock artists who also have hit singles and big ringtone sales and have thus managed to be on the same playing field as other pop artists. No, this is about the hundreds of rock artists whose records are not selling enough to be priorities for the major labels, but who still have a loyal fan base.

More than ever there is a "Mars and Venus" disparity between the agenda of big corporations and their artists. Companies need to focus on quarterly profits, while artists are preoccupied with maintaining their image (or "brand"). Acts like Iggy Pop and Sonic Youth, which never had radio hit singles, are making more money than they did 20 years ago because they have been faithful to their audience, and, dare I say it, to their art.

In today's business climate, artists cannot expect record companies to spend the same amount of money they did when sales were double and valuations quadruple what they are now. Conversely, record companies cannot expect most artists to give up significant chunks of income or ownership (know as 360 deals) unless they get something tangible in the way or money and/or services in return.

Major labels tend to focus on one agenda: hits. It's hard to blame them. As long as their corporate parents are only concerned about short-term profits and place little or no long-term value on masters or artist contracts, it's not realistic to expect a label CEO to be thinking about artists in terms of careers. On the other hand, while any act would like its music to be played on the biggest radio stations, many of them would not want to change their core identity and alienate their fans just to have a best-selling ringtone.

At first glance the easiest strategy for majors is to focus on licensing their catalogs and to drop all artists except those who fit current crossover radio needs or have superstar status. However, this approach removes a big portion of the pool from which tomorrow's superstars are likely to come. Like Bob Dylan, Bruce Springsteen and U2, many of tomorrow's most valuable artists will take a few years to develop, and there is no structure at the major labels to support that.

> 'As the United States heads into a recession, those of us in the music business are coming to grips with the fact that our industry is in a depression.'

This is a great time for many indie labels, as the success of Bright Eyes and Arcade Fire indicates. But indie labels ultimately have the same pressures as majors: a declining CD business and increasingly complex marketing challenges. My company, like many in the management business, is staffing up to handle PR and other marketing tasks for our clients, formerly taken care of by labels. It remains to be seen how new players entering the record business relate to long-term career issues.

While the United States heads into a recession, those of us in the music business are coming to grips with the fact that our industry is in a depression. As R.E.M. manager Bertis Downs recently said at MIDEM, our jobs increasingly involve going to more places to get less money. In the short term, everyone in the business needs to figure out how to motivate the necessary teamwork to build and maintain careers on economic terms that would have been unappealing a decade ago. But more people than ever love music. For those of us who work in the rock'n'roll genre, we have seen the endurance of our culture in such phenomena as the "Rock Band" and "Guitar Hero" videogames. Those who were able to accumulate real estate during the Great Depression made great fortunes later on.

GOLDBERG

Danny Goldberg is president of Gold Village Entertainment, where he manages the careers of Steve Earle and Allison Moorer. He also has a label, Ammal Records, in partnership with New West Records, distributed by RED.

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UP FRONT

>>>FACEBOOK BOLSTERS MUSIC OFFERING
Facebook has unveiled a new section designed to let artists create profiles that showcase their music, videos, photos and other assets. More than 80 acts are participating launch partners, including Bruce Springsteen, Carrie Underwood, Justin Timberlake, Rodrigo y Gabriela and Wyclef Jean.

>>>BAIDU TAKES MORE HITS
The Music Copyright Society of China has filed a lawsuit against Web portal Baidu, accusing it of copyright infringement and seeking unspecified compensation. Additionally, digital music distributor R2G sent a legal notice to Baidu requesting the delinking of unlicensed content and plans to initiate its own lawsuit. Baidu could not be reached for comment.

>>>DIGITAL MELDING PREDICTED
The digital music business should expect consolidation during 2008 and 2009, research firm Point Topic says in a new report. The group expects digital music services with robust business models will be acquired by major digital players, while the weak ones collapse. Among the companies expected to go on an acquisition spree are Nokia, Microsoft and Rhapsody.

PUBLISHING BY ANN DONAHUE

GOLD STANDARD

Oscar Victors Score New Publishing Deal

On the heels of winning the Academy Award for best song, Glen Hansard and Marketa Irglova have signed a worldwide publishing agreement with Warner/Chappell Music.

Besides their future works, the duo's catalog will be administered by Warner/Chappell, including those songs written by Hansard as a member of the Frames, music from the pair's recording on "The Swell Season" and songs from the the "Once" soundtrack.

"It seems like there's a magic to this movie that doesn't stop giving—I think it's great that the Frames are going to get a wider audience because of this," Warner/Chappell executive VP/head of creative (U.S.) Glen Brunman says. "There's a hunger for what Glen and Mar can do."

The deal is another step in the picture-perfect tale of "Once"—and, if history is any guide, look for the acclaim to build as "Falling Slowly" climbs the charts in the wake of the Oscar win. Brunman began working with Hansard and Irglova in his previous role as head of soundtracks for Sony Music.

The 2007 best song winner, Melissa Etheridge's "I Need to Wake Up" from "An Inconvenient Truth," jumped 87% the week after the Oscar ceremony. In 2006, Three 6 Mafia's "It's Hard Out Here for a Pimp" carried the "Hustle & Flow" soundtrack to a 77% increase in the wake of the Oscars. ("Pimp" was not available as a stand-alone single.)

Even though this year's Oscars received its worst ratings ever—32 million viewers, on average, compared with almost 40 million in 2007—don't expect it to derail the "Once" bandwagon. For the week ending at midnight the night of the awards, "Falling Slowly," the Oscar-winning song, sold 14,000 digital downloads, a 359% increase over the previous week.

Steve Ralbovsky, head of Canvasback Music, which released the soundtrack with Columbia Records, says the duo—performing as the Swell Season—will start a monthlong U.S. tour in April, including stops at Coachella, Bonnaroo and Radio City Music Hall. Last year's tour welcomed the performers with sold-out shows and critical acclaim.

"There's an opportunity to still discover and learn something [about them]," Ralbovsky says. "We don't want to seize the moment and run it into the ground."

359%
Digital sales increase for "Falling Slowly" the week ending at midnight the night of the Oscars

As it turns out, some of the groundwork for the soundtrack's future success was laid in the buildup to the Oscars. In the week before and the week of the Feb. 24 ceremony, VH1 returned the video to "Falling Slowly" to the air and gave it "gung ho" rotation—the channel's highest level—of 45 airings per week. In addition, it received four additional plays during Oscar weekend as the "Top 20 Spotlight video."

"We do our scheduling a week ahead of time, so five days before the Oscars happened, we had to make our decision," VH1 executive VP of music and talent Rick Krim says. "We figured no matter what, their performance was going to be stunning and people would be interested. It worked in our favor and we decided to keep it on another week [after the Oscars]."

It's the second round for the video on the channel; VH1 first put it in rotation when the movie came out in July.

"The movie never hit giant mainstream, but we put it on as fans," Krim says. "It wasn't about radio [exposure]—it was about artists that we thought were amazing."

As for Hansard and Irglova, they're looking forward to getting away from the glitzy lunacy of Hollywood. While shopping at Hollywood's Amoeba Records, Hansard was recently recognized by a security guard who inquired, "Are you the dude from the movie?"

"I want to get home and get centered, and do normal things," he says. "Songwriting is all we need to do. Writing songs is never work, it creates calm and peace, and that's absolutely necessary."

But, you know, c'mon, we gotta ask: What did you do with the Oscar?

"It's already gone home off to Ireland—my mother took it," he says. "I came offstage, handed it to her and she hasn't let it go." ••••

HANSARD, left, and IRGLOVA

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>>>EC FINES MICROSOFT A RECORD $1.4 BILLION

The European Commission hit Microsoft with a record €899 million ($1.4 billion) fine for failing to comply with a 2004 ruling ordering the software giant to change its business practices regarding Windows. The fine comes on top of earlier penalties of €280 million ($420 million) imposed in July 2006 and of €497 million ($747 million) in the EC's original March 2004 decision.

>>>APPLE MOVES TO NO. 2

Apple is claiming its iTunes service is now the No. 2 music retailer in the United States behind only Wal-Mart, based on data provided by NPD Group. The analyst firm's MusicWatch Survey counts one CD as representing 12 tracks, and excludes any wireless transactions. By that measure, iTunes sold more CD equivalents than any single source other than Wal-Mart. It did not break out exactly how many sales that was.

>>>TIMBERLAKE, REED TO INDUCT ROCK HALL CLASS

Justin Timberlake, Lou Reed, Billy Joel and Ben Harper are among the big names who have signed up to induct members of the 2008 Rock and Roll Hall of Fame class March 10 in New York. Timberlake will induct Madonna, Reed will induct Leonard Cohen, Joel will induct John Mellencamp and Ben Harper will usher in Little Walter during the event. In addition, Tom Hanks will induct the Dave Clark Five, Jerry Butler will induct Kenny Gamble and Leon Huff, and John Fogerty will induct the Ventures.

TOURING BY RAY WADDELL

PROMOTION WARS

AEG Live Gets Ticketing And Fuse TV To Compete With Live Nation

CELINE DION performs in Johannesburg where she launched her AEG Live-promoted Taking Chances 2008 world tour.

News of a blockbuster deal among major players AEG Live, Ticketmaster and Cablevision has sent ripples through the live business. Multiple sources confirm to Billboard that a deal is imminent for Ticketmaster and Madison Square Garden Entertainment (MSGE) owner Cablevision to acquire about 49% of AEG Live, the live entertainment arm of Anschutz Entertainment Group (billboard.biz, Feb. 21). Contacts at the three companies declined to comment.

This partnership will allow AEG Live to more fiercely compete with Live Nation, which will leave Ticketmaster when its contract expires in 2009. What this new powerhouse will have—that Live Nation does not—is a cable music channel.

Fuse TV, the only current competitor to MTV, has since last spring operated under the MSGE umbrella. Fuse was formerly part of Rainbow Media, a division of Cablevision that includes cable TV networks WE: Women's Entertainment, Independent Film Channel and American Movie Classics.

Fuse, which sources say will undergo a multimillion-dollar rebranding effort in the coming months, will play a key role in the repositioning of AEG Live as a company now armed with a sizable media component and the world's largest ticketing company in Ticketmaster.

Cablevision is a publicly traded company and AEG is private; given AEG retains majority ownership in AEG Live, Cablevision will probably only be able to report earnings it receives from the promoter.

Under the direction of CEO Randy Phillips, AEG Live is the second-largest promoter in the world, reporting grosses totaling more than $742 million to Billboard Boxscore in 2007, trailing only Live Nation. Ticketmaster stakeholder (and former parent) IAC also owns a large stake in the Irving Azoff/Howard Kaufman megamanagement firm Front Line Management. IAC chairman Barry Diller is believed to be a major broker in putting the deal together with Cablevision's Dolan family, whose sports, media and entertainment holdings are numerous.

Reflecting the growing clout and thin margins of live music, the publicly traded Live Nation has become a more comprehensive music company under CEO Michael Rapino's direction, venturing into merchandising, digital marketing, sponsorships and artist management.

AEG Live now has deep pockets, multimedia, ticketing, a music channel, artist management, merchandising (BandMerch), a wide range of venues, a huge digital presence (Ticketmaster is the most visited live music site at more than 23 million monthly unique visitors) and tour promotion/production in its own portfolio.

Though the deal with AEG Live will not replace Live Nation's estimated 15 million Ticketmaster tickets sold annually, AEG Live does give Ticketmaster a fully developed concert promoter interest and a solid ticketing partner. As the ticketing business becomes more competitive, Ticketmaster will now be able to more fully realize its unique marketing power, and enter the risk-taking promoter business in tandem with AEG Live.

This is a logical next move for Ticketmaster, whose CEO Sean Moriarty previously told Billboard in an interview, when asked if the company might evolve into concert promotion, "You've seen an awful lot of change over the course of the past year or so in the types of things that we're doing, and I think you can expect to see more changes as we figure out the best way to position ourselves and provide value. So certainly it's a possibility."

MSGE has also been acquisitive in its own right with last year's purchase of the Chicago Theatre and its thriving New York properties like the Beacon Theatre and Radio City Music Hall. In addition, under president Jay Marciano, MSGE has a booming multiproduction in the Radio City Christmas Spectacular, and successfully launched a four-year run of the Cirque du Soleil production "Wintuk" in 2007 at the WaMu Theater at Madison Square Garden. The Garden has been the top-grossing arena in the world for several years running, and has for several months been considering constructing a new location across the street from its current Penn Station home.

Ultimately, the deal speaks volumes about how rapidly AEG Live has become an international force in live entertainment, beginning with the startup (and resurrection of a touring company brand) as Concerts West by Paul Gongaware and John Meglen in 2000, and its evolution to create AEG Live by the end of that year under Phillips.

As these two concert promoters go head to head, there is one area where AEG Live does not wish to compete with Live Nation: 360-degree artist deals a la Madonna's. At the Grammy Foundation's 10th annual Entertainment Law Initiative keynote and AEG CEO Tim Leiweke told the room, "There are those that believe in a 360 model. We don't."

TELEVISION BY ANN DONAHUE

'Idol' Takes Time

Studdard Returns For Show's Farewell Track

BILLBOARD EXCLUSIVE

STUDDARD

To paraphrase "The Godfather"—just when you think you're out on "American Idol," they keep pulling you back in.

Season-two winner Ruben Studdard will perform the "farewell song" used to play off the losing contestants when they depart the top 12. This year, the song will be a cover of Kenny Loggins' "Celebrate Me Home," in a new version produced by Terry Lewis and Jimmy Jam.

It's a significant gig for Studdard, who was dropped by J Records at the end of 2007. He is, however, still managed by the show's 19 Entertainment and under contract to subsidiary 19 Recordings, a link that paved the way for him to return to the show as the song's performer.

"Ruben has never left our fold," "Idol" executive producer Nigel Lythgoe says. "[With] the success that we've had with the play-off song, I wanted to keep it in-house."

The "American Idol" season-five farewell song, Daniel Powter's "Bad Day," went on to sell 1.9 million copies, according to Nielsen SoundScan, and was the top digital download of 2006.

As part of the show's new sponsorship this season with iTunes, "Celebrate Me Home" will be made available digitally starting March 12, the day the first of the top 12 will be eliminated. In addition, it is expected to be included on one of the compilation albums annually released by "American Idol," according to 19 Entertainment U.S. head Iain Pirie.

"[Lewis and Jam] were on my list of producers to work with, and to have the opportunity was a blessing," Studdard says. "If they tell you something is hot, you can probably rest assured that other people are going to like it."

"Celebrate Me Home" was selected after Lythgoe suggested the tune to Pirie and show creator Simon Fuller. "Each year we think about what's going to reflect that really special TV moment," Pirie says. "Musically and lyrically, it fits it perfectly."

Pirie says the idea to have Studdard record the track came after the warm reception he received following an appearance on last season's "American Idol" finale. In addition, Studdard is in negotiations to perform the song during "Idol Gives Back," the show's midseason charity effort.

Loggins' version of "Celebrate Me Home," originally released on an album of the same title in 1977, has sold 73,000 downloads, according to Nielsen SoundScan.

And while traditionally thought of as a Christmas tune, the first line of the song—"Home for the holidays"—has been excised to make it less seasonal, Lythgoe says, and Studdard has give the track an updated feel.

CROWN: ANTONY KAPPLER/REUTERS

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>>>CARLY SIMON JOINS HEAR MUSIC

Carly Simon has joined James Taylor, Paul McCartney and Joni Mitchell on the roster of Starbucks' Hear Music label. Her first release for the company, "This Kind of Love," will be available April 29. The 13-track set has a Brazilian-heavy sound, and finds Simon collaborating with Jimmy Webb and Frank Filipetti. That trio was responsible for Simon's 1997 album, "Film Noir."

>>>McENTIRE TO HOST ACM AWARDS

Reba McEntire will host the 43rd annual Academy of Country Music Awards on May 18 at the MGM Grand Garden Arena in Las Vegas. It will be McEntire's 10th time hosting the show. She has won 11 ACM Awards and has 41 total nods. In 2001 she was awarded the inaugural ACM Home Depot Humanitarian Award for her philanthropic work.

>>>JACKSON FACES FORCED SALE OF NEVERLAND

Michael Jackson's Neverland Valley Ranch in California will be foreclosed and sold March 19 unless the pop star pays a balance of nearly $25 million, property records show. Foxnews.com reports that Jackson has been formally apprised of the foreclosure and that legal documents have also been filed with the Santa Barbara County Recorder's office.

Compiled by Chris M. Walsh. Reporting by Antony Bruno, Leo Cendrowicz, Jonathan Cohen, Juliana Koranteng, Steve McClure, Ken Tucker and Reuters.

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DIGITAL BY JENNIFER NETHERBY

Socially Challenged

Expected MySpace Service To Compete With iTunes, Imeem, Last.fm And More

Already confronted with ongoing competitive pressure from Facebook, MySpace's latest bid to enter the music business comes es other social networking peers, such as Last.fm and imeem, are making big eudience gains with ed-supported music offerings.

Sources say MySpece is planning a service that would combine free ad-supported music listening with paid MP3 downloads and music subscriptions.

MySpace parent company News Corp. has approached the major labels ebout forming a joint-venture music site, similar to its partnership with the major Hollywood studios for video site hulu.com.

The new service would be operated by MySpace and seemingly be positioned to compete against every offering from iTunes to subscription service Rhapsody to social networks. Details are still unclear on MySpace's plans, but it is expected that MySpace will build the music service on the back of its existing sociel networking base.

MySpace did not return cells for comment.

During the last year, the four major labels have warmed to the idea of allowing users to share music on social networking sites, inking deals with Last.fm and imeem for e cut of advertising revenue. Music is the central connector on both sites: Users create and share playlists with their favorite songs, find and add friends based on their music preferences, listen to full-length songs on demand and purchase downloads through links to Amazon and iTunes.

CBS-owned Last.fm reported a 92% jump in U.S. users in the span of the last month, making it one of the fastest-growing music networks. Last.fm now claims 21 million unique visitors per month, close to the 23 million unique visitors of rival imeem, which has also seen strong growth in the last year.

However, only a minority of consumers use social networking sites to access music. According to NPD Group, just 14% of Internet users report getting music through social networking sites in 2007. Among teens end college-aged users, it was 25%.

> 'MySpace is a bit late to the table, to be honest. But it's always a force to be reckoned with.'
>
> —MARTIN STIKSEL, LAST.FM

Forrester Research analyst James McQuivey says MySpace, with nearly 70 million U.S. users each month, would establish the category if it were to join.

Execs at imeem and Last.fm shrugged off MySpace's impending entrance. "MySpace is a bit late to the table, to be quite honest," Last.fm co-founder Martin Stiksel says before adding, "MySpace is always a force to be reckoned with."

McQuivey predicted in a recent report, "The End of the Music Industry As We Know It," that in five years social network-enabled music purchases will be the primary wey people buy music.

Stiksel believes the ad-supported model is an even better way for consumers to get music and for labels and artists to get paid.

"When you buy e CD, the artist and the label get paid once," he says. "On Last.fm, music gets monetized perpetually every time someone presses 'play.' "

Imeem is pushing its business as an alternative to piracy for a young audience that isn't purchasing music.

"Social networking has the opportunity to be the best hope for the online music experience for the fans, the artists, the industry," imeem chief marketing officer/head of business development Steve Jang says. "If we can do it in a controlled way where we're getting marketing and promotion and also revenue, that's great. It will eat away at a lot of illegal usages online."

Music social networking still has its challenges, the biggest being whether users will put up with ads to hear their favorite songs. Execs from Imeem and Last.fm say users don't mind ads so long as they don't get in the way of music playback.

"They certainly have a tremendous opportunity," NPD VP/senior analyst Russ Crupnick says. "On the other hand, nobody has really done a particularly good job so far of challenging Apple. The thing about iTunes with younger consumers is that linkage back to the iPod. It's hard to separate the device from the music storage and software application."

Ironically, McQuivey points out that even if social networking does emerge as a dominant model for listening to music, it could benefit Apple by selling more music online, which could help sell more iPods. ••••

EXECUTIVE INSIGHT

AD-SUPPORTED SOCIAL MEDIA

STEVE JANG imeem chief merketing officer/ head of business development

JANG

1 Will internet users put up with eds to listen to music?

They absolutely are willing to be advertised to so that they can have this access. [The challenge is] trying to get users to pay, whether they're too young and don't have a credit card, or, I saw something that people under 25, less than 10% buy music. Most people born after a certain date use peer-to-peer or burn each other's CDs. . .they're all on social networks.

2 How do you incorporate advertising into the site?

We do audio, video ads, graphic banner ads, custom programs with large brands like Nokia, Samsung, Nike . . . advertising by sponsoring sections of the site, things like Nokia-branded playlists, site section takeovers . . . We also do a lot of e-commerce, visual downloads. Soon we'll be launching a ringtone service with a partner . . . We don't want to overmonetize the site and ruin the user experience. Social networking users have a high tolerance for lots of things happening on a page; what they don't have a high tolerance for is bad user flow. They have bad Internet ADD. If you stall the process, they won't wait.

3 Imeem has links to download songs from Amazon and iTunes. How many users choose do this?

We are the No. 1 iTunes affiliate partner. We are one of the top Amazon MP3 store partners. People do want to buy music if they really like the music and they want to put it on a device or on a CD and put it in their car.

With this revenue model, we're not monetizing digital music products. We're monetizing the user's attention.

MARTIN STIKSEL Last.fm co-founder

STIKSEL

1 Last.fm posted record growth after it started offering on-demand listening in January. How important is this feature to users?

The interesting thing was that we had a lot of people coming to Last.fm even before. For us this is proof that people are coming to our site to listen to music, to discover music. They want to listen and share music.

2 Where do you see this business going in the next few years?

Advertising-supported music is a great way to generate revenue. It's an alternative to what is around currently. What we are trying to do, we are trying to offer alternatives to these people in a controlled environment monetized to make revenue off of it.

There's still a number of factors that are important going forward. Subscription services cannot be discounted. If you can go somewhere like Last.fm where you can click "play" and listen to any song, why do you need to own it?

When you buy a CD the artist and the label get paid once. On Last.fm music gets monetized perpetually every time someone presses "play."

3 What is the challenge going forward for Last.fm in this space?

With the music, we're trying to get all the music that is out there into Last.fm, potentially tens of millions of music songs out there and getting music videos.

We coined it "Last.fm" for a particular reason. It's the last music station on the Internet. —*JN*

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DVD BY JENNIFER NETHERBY

WAR OVER

But The HD DVD Format Will Linger On

The high-definition format war may be over with Blu-ray officially declared the winner, but rival HD DVD won't be pushed off shelves immediately.

With 1 million HD DVD players in the market, some retailers and suppliers say they'll continue to sell movies and music releases in the format if consumers continue to buy.

"We're still taking an absolute wait-and-see attitude; the market will tell us what to do," Eagle Rock Entertainment president of operations Mike Carden says. "Those players are out there, and the fan base for music are early adopters."

Eagle Rock Entertainment has put out a handful of releases on both formats, including "Deep Purple: Live at Montreux 2006." Its next slated release, ZZ Top's first DVD, will be Blu-ray-only.

Warner Bros. has twice delayed "Led Zeppelin: The Song Remains the Same," set for release on HD DVD March 18. The studio signaled the beginning of the end of HD DVD in January when it announced it would exclusively release films on Blu-ray by the end of May.

With Warner on its side, Blu-ray was to have a significant content advantage with 75% of all high-definition releases. Best Buy and Netflix announced soon after that they would drop HD DVD, with Wal-Mart delivering the final blow days later. HD DVD player manufacturer Toshiba then conceded the fight, announcing plans to immediately reduce player shipments to retailers and be out of the business by the end of March.

As February came to a close, fellow manufacturer Onkyo said it would also cease player production, as did Microsoft, which will sell off its HD DVD add-on drives for the Xbox 360 at a reduced $49 price.

HD DVD studio backers Universal Studios, Paramount Pictures and DreamWorks switched sides after Toshiba's announcement, but haven't said when they will be completely out of HD DVD.

MVD, which put out its first HD DVD, "Method Man: Live From the Sunset Strip" in January, is switching to Blu-ray for all its upcoming releases that were to go out on HD DVD.

A ZZ TOP concert at the Nokia Theater in Dallas will be released on Blu-ray by Eagle Rock Entertainment.

"I can't say we're thrilled," MVD COO Ed Seaman says of Blu-ray's win. "They have a sexier plan, a sexier position in marketing."

Seaman adds that Blu-ray manufacturing costs are double those of HD DVD. The change may also bump back high-definition release dates for "The Sublime Tribute Concert DVD," "Blackalicious" and "Reggae Classic Rockers."

Many retailers will keep discs on shelves at least through the first half of the year, while suppliers taper off releases.

Wal-Mart will carry HD DVD through June. Amazon hasn't said it will drop the format completely, though it will promote Blu-ray as the preferred digital format. Since early January, three-fourths of high-definition sales on the site are in the Blu-ray format, the company says.

New York's J&R Music World will continue to bring in HD DVD movies and music until they stop selling. J&R is being cautious about how many HD DVD units it brings in, though DVD buyer Rob Glatt says the studios are still taking returns on the discs.

"Anybody that bought [HD DVD players] is going to continue to buy releases as they come out," Glatt says.

New England's Newbury Comics stores began reducing their HD DVD inventory after seeing Blu-ray outsell HD DVD 3-to-1 in December, DVD buyer Ian Leshin says. But the retailer will continue to bring in HD DVD on a limited basis.

"We don't want to completely cut it until it's completely cut," he says. "We want to be able to offer as much as we can to the customers. It's still not a substantial risk for us. They haven't told us we can't send this stuff back."

HOME FRONT

360 DEGREES OF BILLBOARD

KILCULLEN EXITS BILLBOARD

John Kilcullen, who has served as Billboard president/publisher since 2003, has decided to leave the company to pursue his passion as an entrepreneur.

"I leave on the fifth-year anniversary of my arrival because my entrepreneurial clock was beating very loudly," Kilcullen says. "I accomplished what I set out to do."

Kilcullen has also served as senior VP of the Film & Performing Arts and Music & Literary groups of Billboard parent the Nielsen Co. since October 2006. These divisions have now been consolidated under one Entertainment Group, and will be lead by newly appointed media industry veteran Gerry Byrne. Byrne will be based in New York and report to Nielsen Business Media president Greg Farrar.

Under Kilcullen's leadership, Billboard's revenue and brand equity have soared.

Billboard closed 2007 up more than 16% in advertising revenue, with an 11% increase in run-of-book pages. In addition, Billboard's perfect-bound year-end issue carried nearly 80 advertising pages, making it one of its largest issues ever.

In other gains, the network combination of Billboard.com and Allmusic.com continued to grow with more than 5.8 million unique visitors, and finished the year with a 67% lift in advertising revenue over 2006.

Also in 2007, Billboard events and conference revenue closed at more than 7% ahead of 2006. Licensing revenue was up more than 24% from last year due to a partnership with AEG. In this exclusive alliance, Billboard has teamed up with AEG Live to expand existing Billboard-branded live events and create new concerts, festivals and televised awards shows worldwide.

"2007 was a record year when measured against every component of our financial, strategic and execution plan," Kilcullen says. "Due in large part to an incredibly talented leadership team, we grew revenue almost 10% and the bottom line 30% year-over-year in a market that is down 15%."

Last year, Billboard won the Eddie Award, the top editorial award available to a trade magazine, in the media/entertainment/publishing category for a second year in a row. In design, Billboard won an Ozzie Award for best feature design and two Merit Awards from the Society of Publication Designers.

Additionally, Billboard won the OMMA Award for best use of user-generated content by an advertiser (beating out a Super Bowl ad for Doritos and a YouTube ad). The Mobile Beat campaign was in partnership with sponsor LG. Billboard identified more than 20 mobile bloggers and arranged access to concerts throughout the summer across America. They blogged with LG camera phones live from the shows.

On the digital front, during Kilcullen's tenure the company launched Billboard Mobile in the United States, Canada and Japan and entered a joint venture with mobile industry trade association CTIA to create the Mobile Entertainment Live conference. He also introduced mobile charts to the magazine that have taken the brand into new growth markets.

"I have had an amazing journey leading Billboard," Kilcullen says, "especially in the midst of so much transformation and change including disruptive peer-to-peer technology, piracy, consolidation, downsizing, the growth of mobile music and the era of personalization. Most of all, we have created an enterprising team who respect each other and work tirelessly to deliver timely insights to make our readers smarter, more competitive and hopefully, more successful."

Internationally the company has launched three Billboard Live music clubs in Japan and two new foreign print editions in Turkey and Russia.

Kilcullen says, "Five years ago, if you had asked anyone if Billboard would fuse together a successful global brand strategy integrating data, digital, mobile, video, live events, new TV, restaurant ventures and consumer partnerships, they would have laughed . . . and, by the way, they did. Thanks to my friends and colleagues at Billboard and Nielsen Entertainment, we did just that."

It was also under Kilcullen's guidance that Billboard magazine and Billboard.com underwent successful redesigns in 2005.

Kilcullen's senior editorial leadership team at Billboard remains in place: group editorial director Tamara Conniff and executive editor Bill Werde.

Prior to joining Nielsen Business Media, Kilcullen was founding member and chairman/CEO of Hungry Minds (formerly IDG Books Worldwide). He grew the company to more than $240 million in revenue and created the "For Dummies" brand. He later took the company public in 1998 and sold it in 2001.

Byrne has served as an advisor to Nielsen Business Media since January 2007. In his new role, he has responsibility for the global entertainment, music and literary publishing enterprises across digital, print and face-to-face platforms.

ZZ TOP: EAGLE ROCK ENTERTAINMENT

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BILLBOARD EXCLUSIVE

RETAIL BY ED CHRISTMAN

WAL-MART STIRS PRICING POT

Mass Merchant Proposes Multitiered Plan

The major music companies have been resistant to lowering their price on CDs, but now they may be dragged to that point: Wal-Mart, the largest retailer of music with an estimated 22% market share, has proposed a five-tiered pricing scheme that would allow the discounter to sell albums at even lower prices and require the labels to bear more of the costs.

According to sources, the Wal-Mart proposal would allow for a promotional program that could comprise the top 15-20 hottest titles, each at $10. The rest of the pricing structure, according to several music executives who spoke with Billboard, would have front-line hits and current titles retailing for $12, top catalog at $9, midline catalog at $7 and budget product at $5. The move would also shift the store's pricing from its $9.88 and $13.88 model to rounder sales prices.

While executives at the Bentonville, Ark.-based discounting giant wouldn't comment on the specifics of their promotion, Wal-Mart divisional merchandise manager for home entertainment Jeff Maas acknowledges the proposal. "When you look at sales declines with physical product, and you have a category declining like it is, you have to make decisions about what the future looks like," he says. "If you have a business that is declining and you want to turn it around, it really takes looking at it from all angles."

Consequently, "we share ideas all the time with our suppliers, particularly about providing [customers] value and relevancy," he says, adding that Wal-Mart expects a dialogue with the labels on making such ideas work.

Maas referenced the DVD business as a model for tiered pricing. "[It] has been around for years and has worked very well," he says.

According to sources, this proposal builds on and is meant to replace Wal-Mart's "corrugated" promotional program, in which the merchant sells albums priced at $9.72 in a cardboard display placed in a high-traffic area outside the music department. In order to participate in that promotion, labels have to meet a $7.50 wholesale cost requirement, which works out to a roughly 23% margin for Wal-Mart.

Using that model as a guideline, the current Wal-Mart proposal could mean that superstar hit titles that retail for $12 and $10 would be expected to wholesale at about $9.25 and $7.70, as opposed to the $12 wholesale that three of the four majors charge and the $10.30 that Universal charges for JumpStart titles.

But Wal-Mart generally doesn't dictate wholesale costs to the labels; it lets its rackjobber suppliers Anderson Merchandising and Handleman handle those discussions.

While those negotiations have yet to take place, the proposal is already causing agita at the major labels. Some consider the proposal a non-starter, others say further negotiations might eventually yield a workable solution, while a few see it as appropriate, given the big picture.

"I don't think this is a Wal-Mart discussion," one top executive with a major says. "I think this is a future-of-the-business discussion. Right now everyone is paralyzed."

But another top executive worries that if the majors individually decide to embrace this proposal the same way it did for the corrugated promotion, it would be bad for the rest of retail. That's because for the corrugated promotion, the majors chose to limit the deep discount pricing to one class of trade—the rackjobbers that supply discount department stores. That strategy denied other store types like music specialty chains, independent merchants, and even Target (that chain does its own buying), from having access to the low $7.50 wholesale cost.

Some executives raised the question of whether the Federal Trade Commission would take issue with such a program were it rolled out only to Wal-Mart. But one executive says, "Making it legal is not the difficult part. The difficult part is coming to terms with it."

Another top executive says, "The decision might come down to: Do we give up 20% of our business [i.e., Wal-Mart] in order to not lose the entire business?"

That question assumes that Wal-Mart would either penalize or stop doing business with a major that decides not to participate. Moreover, if all majors take a pass, some speculate that Wal-Mart could pull music entirely from the store.

This type of speculation abounds, although the Wal-Mart proposal was presented only as a starting point. As one label executive asks, "Is this a mandate coming down from the upper echelons, which see the category as a no-growth area?" Another says, "This sounds like the Hail Mary pass and if it doesn't work, they could be out of the music business; or maybe they reduce music down to a couple of racks" from the 4,000 titles carried by Wal-Marts with larger selections.

Maas declined to rule out those possibilities, but says he'd rather look at how Wal-Mart can help a declining category, especially since Wal-Mart also carries "a lot of categories that are in high growth . . . the customer votes every single day in our stores, and based on what they want is how we merchandise our stores."

Still, some industry executives doubt Wal-Mart would stop carrying music, because in the past it has presented data to music industry executives showing that music is good for the Wal-Mart basket, i.e., what shoppers also purchase with music.

In the meantime, Wal-Mart is telling labels that its proposed pricing strategy will boost sales so much that the labels won't lose profits. Indeed, that's what happened with the "corrugated" promotion, say label executives who have participated.

For that promotion, Wal-Mart wanted all front-line current and catalog titles to be featured on the fixture, which holds 438 titles. But what it got was mostly catalog with some sales-stalled hit product from labels, which nevertheless managed to fill each slot in the promotion week after week.

While some labels initially resisted that promotion, all majors eventually participated, even if not with the same level of commitment.

"We have a lot of data on how our customers shop and what they want," Maas says. "Our slogan, 'Saving money, live better,' is in our DNA." ••••

LATIN BY LEILA COBO

A Larger Vision

Universal Music Group Snaps Up Latin Market Share

BEHAR

Sometime in the coming months, a single music label, Universal Music, will control almost half of the U.S. Latin music marketplace.

The shift comes in the wake of Universal's agreement to acquire Univision Music Group, the leading Latin music company in the United States. Univision, whose holdings include Univision Records, Fonovisa, Disa and La Calle, has a 35.9% share of the U.S. Latin market, according to Nielsen SoundScan year-end numbers. No other label has had that kind of market-share clout in the Latin realm.

Adding the U.S. Latin market share of Universal's Latin labels—Universal Music Latino and Machete, with 8.83% and 5.26%, respectively—to Univision's will place Universal's Latin market share at 49.9%. It shouldn't, however, drastically change the Latin landscape, as Universal's distributing arm, Universal Music Group Distribution, controls more than 50% of the U.S. Latin market and has distributed Univision's product since the inception of the label. In Latin America and Spain Universal is consistently the No. 1 or No. 2 label in the market.

Univision Music Group was put up for sale last year, after Univision Communications was acquired by a private investor group.

Universal quickly emerged as the front-runner on a list of candidates; in addition to the Univision distribution deal, Universal Music Group chairman/CEO Doug Morris and president/COO Zach Horowitz have long expressed an interest in the burgeoning Latin marketplace and made strides to develop in that market.

Universal/Univision talks stalled in past months, sources say, over discussions on the promotional role to be played by the Univision TV networks. Per the final agreement, the Univision networks will continue to provide promotional airtime to Universal artists, much in the same way they did with Univision artists.

Founded by CEO José Behar in 2001, Univision Music has been the longtime U.S. Latin market-share leader. Previously head of EMI Latin, Behar was hired by former Univision Communications CEO Jerry Perenchio to create a music division as part of Univision's media empire. Behar built the company from scratch, signing new and established acts, and later, acquiring leading indie Fonovisa Records, a regional Mexican music powerhouse. To this day, Univision's top sellers are in the regional Mexican realm.

In turn, Universal's forte has long been its pop division, with stars like Juanes, Enrique Iglesias and Paulina Rubio. More recently, the company has become an urban music leader via its upstart label Machete Music, whose roster includes Wisin & Yandel.

Universal's Latin operations are overseen worldwide by Jesús López, chairman/CEO of Latin America and Iberian Peninsula. An industry veteran who has focused on restructuring his companies' operations and who is developing new business models, López will now oversee the joint worldwide operations of the two labels. Univision will continue to be run by Behar until the acquisition is complete. ••••

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LATIN BY LEILA COBO

EMPIRE BUILDING

Latin Act Takes Unprecedented Branding Steps

Wisin & Yandel had an epiphany a year ago in December, while playing a 17-and-under party in New York.

"We looked around, and all you saw was kids listening to their music on their phones and sharing the ringtones," manager Edgar Andino says. "After that, it seemed everywhere we went, people asked us about ringtones and voice tones. And we thought, 'Holy cow, this could be something.' "

Today, the market's hottest reggaetón duo has become the Latin poster child for new technologies and brands, cutting deals with the likes of Zune and carrier SunCom, which on Feb. 1 released a Wisin & Yandel-branded and loaded cell phone (see story, below).

Now, the duo is readying its own mobile aggregator company, WYMo, in a joint venture with Puerto Rican aggregator Mymobile. This means Wisin & Yandel will actually own a mobile content company, an unusual—if not unprecedented—scenario for a recording act. WYMo's initial push will be on text messaging and promotions surrounding the duo.

This is all in addition to more typical branding deals, including watches, sunglasses and a forthcoming clothing line.

"We want people to understand that Wisin & Yandel are not just a reggaetón product, but a business product that gives results," Wisin says. "And we want people to understand they can consume our music not just on a CD. It's a mistake to think the industry is on a downslide. You have to make technology work for you."

Although mobile and digital companies have long been interested in reggaetón acts as a way to target the burgeoning—and elusive—Latin youth market, Wisin & Yandel (real names Juan Luis Morera Luna and Llandel Veguilla Malavé) have been especially adept at creating opportunities for themselves. That thrust began two years ago, when the pair, newly signed to Universal-owned Machete Music, released "Pa' I Mundo," got new promotional thrust and hooked up with Andino, a marketer who had worked as a consultant with Pepsi and Anheuser-Busch.

"We sat down and made a two-year plan," Andino says. A major objective, he adds, was to have audiences put a face to Wisin & Yandel's hit songs.

During the past three years, and with support from Machete, the duo has been a veritable hitmaking machine, with songs like "Rákata," "I'lame Pa'Verte" and current "Sexy Movimiento," which spent 14 weeks in the top 10 of Billboard's Hot Latin Songs chart. At one point, the duo made history by placing four tracks simultaneously on that chart.

"We wanted to treat them like a brand," Andino says. "That concept didn't exist in reggaetón. You have access to all this audience, and how can you leverage that?"

The Wisin & Yandel team began by making what Andino calls "statements," from a 2007 Radio City Music Hall show whose production Wisin & Yandel paid for themselves, to the expensive cover art of "Los Vaqueros," which the duo subsidized.

But the true gold mine, they thought, lay in the mobile and digital realm, where young Latino consumers were gravitating to the urban marketplace in general and reggaetón in particular.

Wisin & Yandel's first major deal was with Zune. Then, the duo closed a deal with SunCom Wireless in Puerto Rico, which put out a limited-edition Wisin & Yandel-branded phone in tandem with a series of promotions. One of those promotions involves the duo's trio of shows at Puerto Rico's Coliseum, taking place March 6-8. SunCom customers, as well as customers from other carriers, can participate in a Wisin & Yandel SMS Challenge, where they're asked to send text messages in order to win a series of prizes—from front-row tickets to meet-and-greets—with Wisin & Yandel.

As it turns out, the company acting as an aggregator for the Wisin & Yandel content was Mymobile, a young company eager to experiment with new business models. With Wisin & Yandel, Mymobile will launch aggregator WYMo, initially serving Puerto Rico, the Caribbean, Latin America and the United States.

"We have the technology to distribute the mobile content," Mymobile owner Nestor Ponce De León says. "And Wisin & Yandel are the No. 1 act. They open an additional line of action for us in the same way they did with cell phones," he adds, referring to the SunCom deal.

A major portion of WYMo's business will be text messaging, fostered through promotions. These include a TV campaign with a local station in Puerto Rico, which will prompt consumers to send text messages via their phones, as well as a Wisin & Yandel "club" where members will get access to multiple promotions and prizes by texting.

Each text message, of course, has a cost.

And although text messages cost far less than, say, a mastertone, the volume is much higher (Ponce De León aspires to reach the 3 million texts mark in the first three months alone), and the profit share is bigger. Once the carrier gets its cut, revenue is split 60-40 between Wisin & Yandel and Mymobile.

Mymobile, like most aggregators, typically works directly with carriers. The Wisin & Yandel deal, Ponce De León says, is "unique," not because the model itself is new, but because an act has opted to have ownership in the content as opposed to merely getting a sponsorship fee.

"They've realized that although music continues to be heard, there are other mediums too."

This arrangement, he adds, "allows us to market the brand [Wisin & Yandel], keep tabs on the response and participate in a revenue share."

That type of attitude has been constant in Wisin & Yandel's trajectory.

"They are first in line when it comes in investing in their career, both financially and in terms of effort and dedication," says Machete president Gustavo López, who just renewed Wisin & Yandel's recording deal.

Under Machete, 2005's "Pa'I Mundo" has sold more than 500,000 copies in the United States, according to Nielsen SoundScan, and more than 1 million worldwide, according to the label. The duo's newest, "Los Extraterrestres," has scanned 200,000 in the United States since its release last November. Wisin & Yandel also launched their own label, WY, as a joint venture with Machete, with their debut album, a compilation titled "Los Vaqueros," scanning 193,000 copies so far.

Today, the duo keeps digging into its pockets to help pay for expenses above and beyond the label's realm, like its 2007 Radio City show.

And, "They know how to find a balance between how they portray themselves to their fans and how they portray themselves to corporate America," López adds.

Most recently, the pair collaborated with th Franco De Vita and Lenny Kravitz (on the music for an Absolut commercial) and a remix with Nelly Furtado.

Despite the inroads, however, crossing the Wisin & Yandel brand over to the English-speaking market is still not on the horizon.

"Well, I'd love to, but I'm not going to abandon my position in the Latin market to try and conquer the market in English," Wisin says. "There's a lot of Latin market out there. It just needs to be exploited." ■■■

Wisin & Yandel, their label and their sponsors will discuss their new business models during the Billboard Latin Music Conference April 6-10 in Hollywood, Fla. For more, go to billboardevents.com.

WISIN & YANDEL, below: At the press conference in Puerto Rico announcing their SunCom/Motorola deal.

TOP: JEFFERY ALLAN SALTER/CORBIS OUTLINE; BELOW: COURTESY OF HALO COMMUNICATIONS

THE WISIN & YANDEL EMPORIUM

WISIN & YANDEL ZUNE
The duo is the first act to be featured on its own customized Zune player. The limited-edition devices were sold exclusively at Wal-Mart. The deal also included a multiplatform promotional campaign and product integration in Wisin & Yandel billboards and videos.

WISIN & YANDEL SUNCOM/MOTOROLA PHONE
The branded MOTOKRZR K1 handset went on sale Feb. 1 in Puerto Rico, preloaded with the duo's new album, "Los Extraterrestres," a music video and wallpaper. The deal includes a year's worth of promotion of Wisin & Yandel's tour, music, ringtones, ringbacks and other exclusive content.

WYMO
Wisin & Yandel Mobile, a joint venture with aggregator Mymobile, will launch March 6, the first day of Wisin & Yandel's three shows in Puerto Rico. WYMo will initially be entirely Wisin & Yandel-driven and will include music, ringtones, graphics, text messaging and voice tones. As partners in WYMo, Wisin & Yandel will share revenue with WYMo once the carrier gets its respective split.

WISIN & YANDEL SUNGLASS LINE
A reflection on their longstanding image as artists who have always worn shades.

WISIN & YANDEL WATCHES
Designed by Ice-Tek, their color and ads reflect the album cover colors of "Los Extraterrestres" and the entire Wisin & Yandel marketing campaign. —*LC*

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The C3 Effect

Promoter Furthers Chicago Presence With Soldier Field Deal

News of Philadelphia-based facility management firm SMG reaching a new five-year deal with the Chicago Park District board of commissioners to run the city's Soldier Field (billboard.biz, Feb. 14), and C3 Presents' attachment to that deal as a content provider, is interesting on two fronts.

The most obvious is that C3, with this and the recently announced national Harrah's deal (billboard.biz, Jan. 29), is becoming increasingly aggressive on a national level, above and beyond festivals. Even if the deal to bring concerts and events to Soldier Field isn't exclusive, it clearly means that Austin-based C3 has very much established Chicago as a second base. Not only did C3 resurrect the Lollapalooza brand in Chitown—and this was most definitely C3's accomplishment more than any other entity—but it surely will manage to do a stadium show in Chicago when few stadium acts and fewer stadium-level promoters exist at all.

The second, less obvious component of this deal is Live Nation's presence as a contender to operate Soldier Field. The bid to operate the iconic stadium was apparently hotly contested, with Live Nation (partnered with a local real estate firm) and Global Spectrum also vying for the contract.

Live Nation already made a run at operating the Charlotte (N.C.) Bobcats Arena (AEG ended up with a booking/marketing deal there), and the company is known to be throwing its hat in the ring for other contracts.

Among other concerns, Live Nation is now in the ticketing business, the merchandising business, the artist career business, the licensing business and, of course, the club and amphitheater business. Oh, yeah, and the concert promotion/touring business.

Stadiums and arenas, with their sports tenants and government oversight in many cases, are a total different ballgame. But in today's world, lines are completely blurred, and competing with the SMGs and Global Comcasts of the world makes sense for this next-gen concert promoter looking to broaden the horizons of the slim margins of concerts.

But back to C3. SMG Sports & Entertainment senior VP **Mike Evans** says C3 was a valuable part of his company's successful bid to renew its deal with Soldier Field, where SMG has been since 1994.

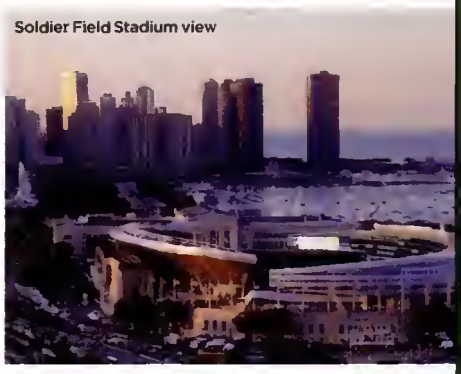
"We do a lot of business with C3. We've worked with these guys individually and collectively over the years," he says. "C3 is right there in Chicago, they do Lollapalooza and they're active in a lot of other areas in Chicago, and they specialize in alternative type of events."

Of course, Live Nation has a big presence in Chicago, and more importantly, so does Jam Productions, which has brought live music to Chicago for some 30 years. So why C3 for SMG in the Windy City?

"C3 is not conflicted in the marketplace. They don't have other venues that they have to book first, and it just made sense," Evans says. "They were the right people in the right time at the right place."

Again, it's not exclusive. "They're in a lot of our buildings and they're not exclusive anywhere," Evans says, adding that **Louis Messina** and AEG Live are bringing in Soldier Field's summer **Kenny Chesney** gig, and SMG also has holds from Jam and Live Nation.

"There's a lot of competition for venues in the marketplace that didn't exist as recently as a few years ago," Evans says. "It's not just getting stadium attractions—it's about once you get them to Chicago, how do you get them into your venue?"


Soldier Field Stadium view

SMG is a big buyer of talent in its own right and partners frequently with other promoters. "I don't want to panic anybody here. We enjoy our relationships with all promoters. We have business arrangements with just about every major promoter out there—some that are public, some that aren't," Evans says.

"Right now, C3's hitting the sweet spot for us. There are about nine different offers right now on the table for me to co-promote with them in some of our venues on an act that's probably going to go outdoors," Evans adds. "They're coming to me with opportunities. Why wouldn't I make use of those opportunities?"

The "sweet spot" in many cases for SMG is in secondary and tertiary markets. "AEG and Live Nation get more focused on the major markets every day," Evans says. "C3 is very important to SMG, as is Outback and **Brad Garrett** at Police Productions, because those three in particular are working our secondary and tertiary markets from coast to coast."

Well, almost coast to coast in C3's case. "You're not going to see C3 do a show with me in Nassau Coliseum [in Uniondale, N.Y.], or probably Oakland, Calif.," Evans says. "But will you see them in Council Bluffs, Iowa, or the new building in Northern Kentucky, or Beaumont, Texas? Yeah." ••••

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JERRY DRIENDL/GETTY IMAGES

BOXSCORE Concert Grosses

	GROSS/	ARTIST(S) Venue, Date	Attendance	Promoter
1	$7,062,008	**THE POLICE, FICTION PLANE** Tokyo Dome, Tokyo, Feb. 13-14	36,706	Live Nation Global Touring, Creativeman, Live Asia
2	$2,792,861	**ROD STEWART** Vector Arena, Auckland, New Zealand, Feb. 18-19	20,248	Frontier Touring
5	$2,763,164	**THE POLICE, FICTION PLANE** Kyocera Dome Dome, Osaka, Japan, Feb. 10	21,526	Live Nation Global Touring, Creativeman, Live Asia
4	$2,502,251	**BETTE MIDLER** Colosseum at Caesars Palace, Las Vegas, Feb. 20, 22-24	16,591	Concerts West/AEG Live
5	$2,192,890	**THE POLICE, FICTION PLANE** Neal S. Blaisdell Center, Honolulu, Feb. 16-17	16,444	Live Nation Global Touring
6	$2,002,692	**THE POLICE, FICTION PLANE** Indoor Stadium, Singapore, Feb. 4	10,680	Live Nation Global Touring, Lushington Entertainment
7	$1,496,605	**ROD STEWART** Entertainment Centre, Brisbane, Australia, Feb. 22	10,401	Frontier Touring
5	$1,310,721	**BARRY MANILOW** Staples Center, Los Angeles, Feb. 14	9,353	Live Nation, AEG Live
5	$1,058,136	**BILLY JOEL** Honda Center, Anaheim, Calif., Feb. 23	12,552	Goldenvoice/AEG Live
10	$919,527	**THE POLICE, FICTION PLANE** The Venetian Arena, Macau, China, Feb. 7	7,416	Live Nation Global Touring, In-house
11	$808,469	**LINKIN PARK, COHEED AND CAMBRIA, CHIODOS** Bell Centre, Montreal, Feb. 22	14,487	Gillett Entertainment Group
12	$777,184	**BARRY MANILOW** Nationwide Arena, Columbus, Ohio, Feb. 8	10,908	Live Nation
18	$706,575	**VAN MORRISON** Meyerson Symphony Center, Dallas, Dec. 29-30	3,588	AEG Live
14	$702,781	**BARRY MANILOW** Verizon Center, Washington, D.C., Feb. 9	7,388	Live Nation
16	$582,636	**MICHAEL BUBLÉ, NATURALLY 7** UCF Arena, Orlando, Fla., Feb. 23	7,502	Beaver Productions
18	$574,339	**LINKIN PARK, COHEED AND CAMBRIA, CHIODOS** Xcel Energy Center, St. Paul, Minn., Feb. 13	12,630	Jam Productions
17	$573,035	**MICHAEL BUBLÉ, NATURALLY 7** Veterans Memorial Arena, Jacksonville, Fla., Feb. 24	6,897	Beaver Productions
18	$559,952	**LINKIN PARK, COHEED AND CAMBRIA, CHIODOS** John Labatt Centre, London, Ontario, Feb. 23	9,720	Live Nation
19	$551,325	**JILL SCOTT, RAHEEM DeVAUGHN** Fox Theatre, Atlanta, Feb. 22-23	8,852	CD Enterprises
20	$544,318	**FOO FIGHTERS, SERJ TANKIAN, AGAINST ME!** Allstate Arena, Rosemont, Ill., Feb. 25	13,321	Jam Productions
21	$536,585	**CHRIS BROWN, BOW WOW & OTHERS** Palace of Auburn Hills, Auburn Hills, Mich., Jan. 26	8,873	Live Nation, Palace Sports & Entertainment
22	$506,785	**CHRIS ROCK** Lyric Opera House, Baltimore, Feb. 8-10	7,330	Live Nation, CD Enterprises
28	$487,137	**MICHAEL BUBLÉ, NATURALLY 7** Seminole Hard Rock Live, Hollywood, Fla., Feb. 20	5,401	Beaver Productions
28	$477,460	**MICHAEL BUBLÉ, NATURALLY 7** The Tampa Times Forum, Tampa, Fla., Feb. 22	6,075	Beaver Productions
25	$472,050	**JONAS BROTHERS, ROONEY** Toyota Center, Houston, Feb. 14	10,342	Live Nation
26	$439,937	**LINKIN PARK, COHEED AND CAMBRIA, CHIODOS** Qwest Center, Omaha, Neb., Feb. 12	9,461	Jam Productions
27	$425,000	**WILCO** Riviera Theatre, Chicago, Feb. 15-16, 18-20	12,500	Jam Productions
28	$423,620	**MATCHBOX TWENTY, ALANIS MORISSETTE, MUTEMATH** Palace of Auburn Hills, Auburn Hills, Mich., Feb. 2	8,496	Live Nation, Palace Sports & Entertainment
29	$384,356	**RBD, LA NUEVA BANDA TIMBIRICHE** American Airlines Center, Dallas, Feb. 16	6,457	Roptus
30	$364,482	**MATCHBOX TWENTY, ALANIS MORISSETTE, MUTEMATH** Sovereign Center, Reading, Pa., Feb. 19	6,139	BRE Presents
31	$352,490	**JILL SCOTT, RAHEEM DeVAUGHN** Paramount Theatre, Oakland, Calif., Feb. 24	5,544	Live Nation, Bay Area Productions
32	$310,555	**RBD** Estadio Chochi Soza, Tegucigalpa, Honduras, Feb. 2	9,102	Roptus
33	$281,765	**RBD, LA NUEVA BANDA TIMBIRICHE** Dodge Arena, Hidalgo, Texas, Feb. 15	3,319	Roptus
34	$253,548	**RUFUS WAINWRIGHT, SEAN LENNON** Radio City Music Hall, New York, Feb. 14	3,393	Live Nation, MSG Entertainment
35	$243,112	**CHRIS ROCK, WHOOPI** Rosemont Theatre, Rosemont, Ill., Feb. 14	4,262	Live Nation

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AUSTIN GOES LATIN

SXSW Exposure For Mexican, Argentine Acts

A Vans Warped tour franchise in Mexico and an Argentine DJ collective are among the international Latin groups looking for stateside exposure at next month's South by Southwest music festival in Austin.

On March 15, a Warped tour Latin America showcase will feature Mexican bands Allison, Delux and Lipstick Terror—though a lineup for a one-off June 14 rock festival in Mexico City this year under the Vans Warped brand has yet to be set.

"International bands sometimes come to South by Southwest and get kind of overshadowed," says Warped founder Kevin Lyman, who also throws an unofficial SXSW party for bands from as far away as Japan and Europe. But "now it's a real conscientious effort to have different types of music from the U.S. as well as from around the world," says Lyman, who has been freshening up his stateside tour by booking such foreign bands as Spain's the Pinker Tones.

Last year, Allison played several Warped U.S. dates after showcasing at SXSW, and Lyman says this summer Delux will do the same.

Pako Zepeda, co-CEO of Mexico City-based management company Soundguich, is licensing the Warped name, pursuing sponsorships (Vans and Monster Energy are already onboard) and building a database of potential attendees via MySpace and the Warped tour Mexico Web site.

Meanwhile, a collective of Buenos Aires-based DJs has built a five-city U.S. tour around its March 13 SXSW showcase.

The Zizek tour, named for a twice-weekly gathering held at Buenos Aires' Niceto nightclub, will also stop in Los Angeles, San Francisco, New York and Chicago next month on a tour booked by the Kork Agency.

KING COYA & EL TRIP SELECTOR are one of the acts under the Zizek banner appearing at SXSW. Zizek is routinely drawing big crowds for a Buenos Aires club night.

The 18-month-old club's local success in the Argentine capital—co-founder Grant Dull, a Texas-born expatriate, says it packs in up to 1,000 people on Saturdays—led to the recent founding of label ZZK and an effort to book the DJs at U.S. and European festivals.

The six Zizek acts blend electronic and breakbeat with cumbia and reggaetón, in a style the tour's MySpace site describes as "electro cumbia," "cumbia crunk" and "cumbia rave."

"The experimental cumbia scene has been around for six or seven years," says Dull, who along with the talent he manages is self-financing the tour. The Zizek DJs "want to see their careers advance and get more gigs. . . everything that happens when one goes from Argentina abroad."

—Ayala Ben-Yehuda

.com For news and developments relating to the Billboard Latin Music Awards, see Billboardevents.com.

EN BREVE

CONFERENCE CALL

Morning radio, crossover acts, 360 deals and the state of Latin-American and U.S. Latin digital markets are among the topics at the 19th annual Billboard Latin Music Conference April 7-10 in Hollywood, Fla. Celebrity panellists confirmed so far include morning personalities Javier Ceriani of Spanish oldies WCMQ (Clásica 92.3) Miami and El Chulo & La Bola of regional Mexican WLEY (La Ley 107.9) Chicago. They will participate in the conference's first "Radio Day" April 7, which will include panels on the Portable People Meter and bilingual programming. Crossover acts Kat De Luna and the D.E.Y. will speak at the "Urban Crossover" panel, while mun2 GM Alex Pels and MTV Tr3s GM Lucia Bailas-Traynor will hold forth in a discussion on U.S. Latino youth. As previously announced, Enrique Iglesias will be this year's star Q&A artist, while reggaetón duo Wisin & Yandel will explain its new business model with management and sponsors. For a full schedule, go to billboardevents.com. *—LC*

DE LUNA

SPANISH ALLIANCE

The music arm of Spain's biggest media holding, Grupo Prisa, has acquired 70% of the country's most important management and booking agency, Madrid-based Rosa Lagarrigue Management. "In a time of crisis for the music industry, the creation of alliances such as this one underlines the vocation to continue," RLM CEO Rosa Lagarrigue says. RLM, which also has offices in Miami, manages leading Spanish artists such as Alejandro Sanz and Miguel Bosé. Its operation also includes the brand-focused Merchandising on Stage. MOS will now be 70% owned by Grupo Prisa's music arm (GVM) and 30% owned by RLM. GVM's acquisition broadens the cooperation between the two companies that began in 1999, when GVM was founded. The result was the creation of GVM's Planet Events, which has organized Spain tours by leading Latin artists. *—Howell Llewellyn*

Latin Notas

LEILA COBO lcobo@billboard.com

Teen Tune-Out

Spanish-Language Radio Listenership Is Up—But Not With Young People

Who's listening to radio?

According to Arbitron's latest Listening Trends report for fall 2007, it isn't teens. Radio listenership by the 12-17 audience has been declining steadily since 1998, to its current low of only 8.1% of all listeners.

When it comes to Spanish-language radio, that average is even lower.

The 12- to 17-year-old set is barely a blip on the listener screen of all Spanish-language formats, with the exception of Latin urban, where it counts for a high 19% of all listeners. In every other format, though, the demographic falls to a 6% share (for Spanish contemporary radio) or even lower.

While those numbers don't correspond to the nation's youthful Latin demographic (according to 2006 U.S. Census numbers, about one-third of all Latins in the United States are younger than 18), Latin listenership overall remains healthy.

Spanish-language formats account for 10.9% of total U.S. radio listeners 12 and up, according to Arbitron's fall 2007 numbers. That share is only 1% less than the 11.9% high that Spanish-language radio registered at its peak in winter 2007. It also continues the general upward trend that Spanish formats have been registering since 1998, when they accounted for only 6.7% of all listenership.

Today, in an environment marked by decidedly anti-immigrant sentiment, the listening share for Spanish-language radio is greater than the share for urban radio (9.9%), rock (7.5%), country (9%) and even contemporary hit radio (10.8%).

Granted, Spanish's share includes all Spanish-language formats—even Spanish talk radio. But the numbers demonstrate that there is a strong and stable population that prefers to listen to its radio in Spanish.

Dividing the sector further, regional Mexican remains, by far, the most listened-to Spanish format. And to give you an idea of just how popular this niche of niches is, its 4.4% overall share surpasses the 3.6% registered by alternative radio.

If we delve deeper into regional Mexican, what's surprising is that the bulk of its audience—54%—is between 18 and 34 years old. That's younger-skewing than the 18-34 audience for tropical radio (35%) or for Spanish contemporary radio (37%). For the former, 48% of all listeners are 35 to 64 years old, compared with 38% for that age bracket in regional Mexican.

This breakdown underscores what Spanish-language radio listeners have long known: Regional Mexican is far more eager to experiment and play new music than Latin pop or tropical stations, where core artists have been the same for years, aging with their audience.

Nothing wrong with that, if it brings in ratings. But it doesn't entice new audiences of any age to tune in, as getting a variety of names on those playlists is excruciatingly hard.

So here's one long-range question: What will happen to Spanish-language radio's slipping youth listenership if urban stations (or Latin rhythmic, per Billboard's Latin charts) keep dwindling?

With the stabilizing of the reggaetón boom, the number of Latin rhythmic stations that Nielsen BDS monitors is now only 10. More and more of those stations have altered their playlists to incorporate more pop and hits.

We know teen listeners are not what advertisers want, and that factor has contributed to the demise of those urban stations. But the format's 53% listenership in the 18-34 bracket and a 48% listenership in the 25-54 bracket can translate into spending dollars.

More important, with a healthy Spanish-language listenership, surely there is room for new music to attract new listeners in a broad variety of formats. ....

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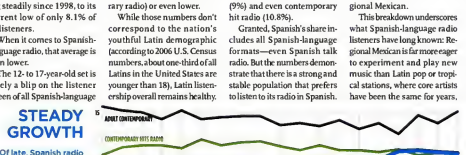
STEADY GROWTH

Of late, Spanish radio (in blue) has gained in audience share while other formats have zig-zagged.



SOURCE: Arbitron fall 2007 American Radio Listening Trends study, based on average quarter-hour audience share

ZIZEK: MAC VAN DER AA

PUBLISHING BY SUSAN BUTLER

Major Player

New Publisher Ready To Battle Established Entities

The largest music publishing acquisition in history is now spawning a top competitor in the independent sector. ImagemMusic, formed by Dutch publisher CP Masters (CPM) and pension fund Stichting Pensioenfonds ABP, is the new owner of the Universal Music Publishing Group (UMPG) assets sold under the watchful eyes of the European Commission (EC).

Now holding rights in songs recorded by artists like Justin Timberlake, R. Kelly and Shania Twain —and the funds to make many more deals— ImagemMusic is ready to compete head-on with publishers in Europe and the United States.

This is exactly what the EC wanted before it would give its regulatory blessing to Universal's €1.63 billion ($2.05 billion) acquisition of BMG Music Publishing. That deal closed in 2006, less than two months after a European court browbeat the EC for the way it handled examination of the Sony BMG Music Entertainment merger. With the independent music group Impala objecting to the new acquisition, Universal chose to work closely with the EC and divest itself of assets rather than spend millions of dollars challenging potential EC objections.

In the last year, the EC closely monitored Universal's selection of assets and subpublishing rights—sending questionnaires to about 100 European companies for their opinions on the impact on the market by the proposed divestitures —to ensure that the sell-off would reduce Universal/BMG's market power while enhancing or creating competition in the publishing market.

After CPM/ABP beat out nearly a dozen other bidders and sealed the deal in December, the new buyer still had to satisfy the commissioners that it wasn't simply buying assets to squeeze out some money then sell them off again.

"They wanted to know how our network works, if we really had the intention to not only buy catalogs, but had serious ideas about continuing to work the catalogs and, very importantly, to continue to sign new writers," CPM co-CEO André de Raaff says.

Under the deal, CPM/ABP acquired the Zomba U.K., Rondor U.K., 19 Songs, 19 Music and BBC catalogs, which UMPG will subpublish outside Europe. It also acquired European subpublishing rights to the Zomba U.S. catalog. This adds the works of more than 100 writers to the CPM fold, including Kaiser Chiefs, producer Robert "Mutt" Lange (Shania Twain), Martin "Max Martin" Sandberg (Britney Spears, Backstreet Boys) and Mark Knopfler, as well as future songs by Timberlake, Kelly, Linkin Park, Ne-Yo, Nas and others. They join the CPM roster of songs by about 40 writers including Gino Vannelli, Johnny Nash, Kevin Gilliam (DJ Battlecat) and Candy Dulfer.

Just prior to BMG's sale, that publisher's U.K. assets (including the Zomba catalog) had generated an average of nearly €103 million ($124 million) in revenue annually during 2003-05, with BMG retaining an average of more than €31 million ($37 million) in net publisher's share (NPS) annually, according to confidential documents reviewed by Billboard during the BMG auction process. That NPS contributed an average of nearly 19% to the publisher's total NPS during each of those years. The catalogs sold by Universal are a portion of these assets.

The assets and publishing rights divested by Universal—and acquired by CPM/ABP—generated about €30 million ($37.7 million) in revenue during 2006, resulting in roughly €10 million ($12.6 million) in NPS, according to a confidential document reviewed by Billboard last year. The final purchase price was in the €125 million ($189 million) range.

ImagemMusic is already working on a second undisclosed acquisition and is ready to sign more writers, primarily from the United Kingdom and America, de Raaff says. With writers from these countries, "you automatically have a bigger chance to create worldwide success because of the language and the talent."

In the next six months, de Raaff plans to focus heavily on synch licensing. He believes the catalogs have been underexploited in Europe. And while some U.S. publishers believe that synch fees have dropped even though licensing opportunities have increased, de Raaff says he hasn't seen a pricing drop in Europe.

CPM is one of four divisions of the Netherlands-based CTM, an entertainment company co-owned by de Raaff, Bob Hubar and Denis Wigman. De Raaff, who was once GM of Warner/Chappell Music's Dutch office, has more than 30 years' experience in the music industry. Hubar is an established TV producer and former entertainment attorney.

Slightly more than a year ago, they decided to focus more on music publishing and TV production. That led to the quest for financial backers. ABP is Europe's largest, and the world's third-largest, pension fund with €217 billion ($328 million) in assets under management. Last summer, de Raaff met ABP executives, who were then already considering investing in intellectual property. They joined forces just as the Universal assets went up for sale.

ImagemMusic is opening a London office with four executives from Universal/Zomba, and adding four more to the staff. Administration will be handled out of its office in Hilversum, the Netherlands. •••

'The commission wanted to make sure we were serious about signing new writers.'

—ANDRÉ DE RAAFF, CP MASTERS

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ATLAS SOUND'S sales spiked on eMusic after a positive Pitchfork review.

Sales 2.0

Is Indie Retail Learning From Blog Buzz?

The Indies

CORTNEY HARDING cortney.harding@billboard.com

On one hand, the results of a recently released New York University Stern School of Business study ("Does Chatter Matter? The Impact of User-Generated Content on Music Sales," by **Vasant Dhar** and **Elaine Chang**) on how different outside elements affected or predicted sales once an album was released don't seem terribly shocking.

Of course, a record with some sort of publicity will sell more than one without any advance hype; if a record is put out in the woods and no one hears it, it probably won't make much of a sound.

Likewise, the authors' findings that blog buzz and social networks can lead to sales increases, sometimes up to three times the average of similar releases, isn't too surprising. But what bears examining, in the wake of this correlation, is how indie retailers can maximize this trend and build relationships with blogs to drive sales.

Online retailers have been some of the first to jump on this opportunity. Insound.com, which was recently acquired by the Alternative Distribution Alliance, has an extensive online affiliate program. "We have people on staff dedicated to reaching out to music blogs," site director **Patrick McNamara** says. Insound has had a partnership with Pitchfork for almost nine years, and also has relationships with major blogs like Brooklyn Vegan, Stereogum and Oh My Rockness. Those sites get a small percentage of each sale that comes through a direct link, and Insound uses the program to boost sales and manage inventory.

"A good review on Pitchfork or some blog chatter can definitely drive sales," McNamara says. "When **Clap Your Hands Say Yeah** got Pitchfork's 'best new music' distinction, we sold 12,000 copies of the record."

Also benefiting from a strong relationship with Pitchfork is digital indie music retailer eMusic. According to editorial director **Yancy Strickler**, the site saw a 600% increase in downloads of the new **Atlas Sound** album after a recent Pitchfork review. eMusic also has a partnership with Boing Boing, which resulted in a 500% increase for **the Marseille Figs** after the site ran a positive review of their latest record, "The Dirty Canon."

From the perspective of the bloggers, money is only part of the equation when it comes to choosing the sites to which traffic is directed. "Ultimately it's all about picking the most useful commerce services for our audience, so we have the Amazon MP3, Amie St. and eMusic stores that provide [digital rights management]-free MP3 files; Apple iTunes, which provides a mix; and Pricegrabber, which helps our users find the best prices on CDs if that's what they are looking for," says **Anthony Volodkin**, founder/CEO of aggregator the Hype Machine.

Matthew Perpetua, who writes Fluxblog, tends to steer his readers toward indie outlets. "I try to favor band sites/label sites, throw things toward indie online shops fairly often," he says.

While digital-only stores have embraced this model, brick-and-mortar stores—even those that sell music through their Web sites—have been slower. "We don't have any deals with the local blogs," says **Isaac Slusarenko** of Portland, Ore.'s Jackpot Records. Nor does Phoenix's Stinkweeds Records; owner **Kimber Lanning** says that while some local blogs do link to its store, there is no formal program in place.

Even larger indie chains like Boston's Newbury Comics have been slow to jump on the blog bandwagon. "Developing an affiliate program for blogs is on the list, but it's pretty far down on the list," GM **Duncan Browne** says. He also acknowledges that the store "sees a definite uptick in sales of a certain record when bloggers pay a lot of attention or a site gives it a good review." ••••

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LOCKETT PUNDT

Latin Music Quarterly #1

Kick off our Latin Music Quarterlies with the annual Billboard Latin Music Conference & Awards issue! This is the single most important Latin music industry event in the world that brings together thousands of powerful music executives, artists, composers, sponsors and press. Billboard's special Latin issue will include a look at this year's conference and awards show, including anticipated attendees and performers and who's hot on the charts.

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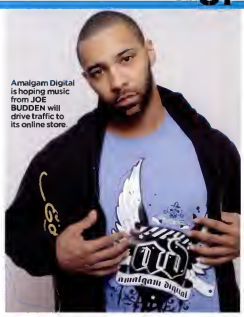
HIP-HOP BY MARIEL CONCEPCION

PUMP IT UP

Labels Look To Boost Digital Hip-Hop Album Sales



Amalgam Digital is hoping music from JOE BUDDEN will drive traffic to its online store.

BUDDEN: ALEXANDER RICHTER

When Flo Rida set a digital sales record last month with his single "Low," which moved 470,000 copies the first week of January despite not being available on an album, it was emblematic of en intriguing trend.

Digital hip-hop track sales ere at an all-time high, but in terms of digital album commerce, hip-hop is lagging far behind other genres. In 2007, of 500.4 million albums sold industry-wide, 10% were sold digitelly. In comparison, of the 41.7 million rap albums sold, only 7% (2.9 million) of those were digital.

So far this year (through the week ending Feb. 17), according to Nielsen SoundScan, overall album sales stood at 56.4 million, with 15.4% of that figure being digital (8.6 million). Of the 4 million rap albums sold, 11.2% have been digital (447,000).

Two Indie labels are seeking a solution. Amalgam Digital, which claims it is the first hip-hop-specific online retail store, and Def Jux, which is finalizing plans to expand its label site to a full-blown digital store, are experimenting with new ways to boost the genre's downloed sales stats.

Amelgam GM Jay Andreozzi believes the label not only creates a platform for Indie hip-hop artists who otherwise might find it difficult to get music featured on iTunes or Rhapsody, but that it will also aid in shifting hip-hop's digital figures.

The label is committed, Andreozzi says, to "new strategies like additional bonus tracks or a cappella versions of the album or exclusive digital-only albums." An exemple of the letter is Joe Budden's "Mood Muzik 3.5." The digital-only album was made available earlier this year exclusively on Amalgam's Web site prior to the release of "Padded Room," the New Jersey rapper's official sophomore release, due this spring via the label. In addition, a limited-edition e cappella version of "Padded Room" will be made available free to fans who buy the album from the Amalgam site.

Koch VP of digital/mobile Bill Crowley says that although specielty stores have been successful in the past, he isn't certain a hip-hop-specific store will do as well. "There's a really healthy hip-hop market on the digital side, but they aren't the most likely to buy full-length albums," he says.

Why? Beceuse hip-hop culture has historically been singles-driven. "While a lot of hip-hop fans can tell you their top 10 hip-hop albums, there are plenty that love the genre but aren't embedded in the culture that can't," says Jason King, artistic director at New York University's Clive Davis Department of Recorded Music. "Hip-hop has never really been a concept-album-driven culture."

Still, Def Jux plans on adopting the same free/bonus content policy Amalgam has implemented when it expends its online store in coming months. Currently, the site only sells music by Def Jux artists.

"You can put all the B-sides end exclusive digital content on there to further draw people in," label manager Jesse Ferguson says. "You can add CDs, sneakers, sweatshirts, plus an entire catalog digitally, and not worry about it being in stock or not."

Andreozzi believes thet signing former major-label artists like Budden (whose 2003 self-titled Def Jem debut has sold 526,000 copies) to indie labels will further facilitate growth in online album sales.

"We hed the highest-selling individual album on Amalgam with Joe and now, when we do his next elbum, we will hopefully be able to do it on e bigger scale," Andreozzi says.

Crowley says, "There's a lot of success to be hed when a high-profile artist finds their way to an indie," but he still believes singles sales will remain on top. "It all comes down to delivering tracks people want," he seys. "Still, if they buy an album or a single, it beats the alternative of people not caring at all, or caring so little they'd opt to downloed illegally."

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FACT #1: WINNIPEG IS COLD

Date	Event	Attendance	Gross Sales	Temperature
Nov.28 - Dec.2	Walking with the Dinosaurs	54,875	$2,298,212	Brisk at -23°C
Dec.9	Bon Jovi	15,879	$1,483,694	Slight chill in the air at -26°C
Jan 19	Michael Buble	10,198	$593,762	Never noticed at -31°C
Jan 21	Big & Rich	6,403	$341,289	Fingers numb; -29°C
Jan 26	Blue Rodeo	4,593	$189,552	Unseasonably warm at -19°C
Jan 27	3 Days Grace	2,133	$237,490	A holiday! 17°C
Feb.8-9	Monster Jam	24,000	$294,156	Blizzard; 27°C
Feb 11	John Mellancamp	11,350	$666,211	A dry cold at -31°C
Feb 22-24*	High School Musical	23,000	$550,000	24°C and holding
Mar 8-16*	CDN Championship Curling Bner	200,000	$2,200,000	Really will it matter?
Mar 18*	Avril Lavigne	9,000	$400,000	Likely still bellish
Mar 21*	Martina McBride	7,000	$400,000	Expecting the worst
Mar 25*	Foo Fighters	10,000	$500,000	No hope in sight
Mar 28*	Rascal Flatts	12,000	$850,000	Cabin fever epidemic

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FACT #2: THE MTS CENTRE IS HOT

CHRISTIAN BY DEBORAH EVANS PRICE

Larry Norman
1947-2008

Christian Rock Pioneer Influenced A Range Of Acts

One of Christian rock music's most influential and controversial figures, Larry Norman died Feb. 24 of heart failure at his home in Salem, Ore. He was 60.

Inducted into the Gospel Music Hall of Fame in 2001, Norman is often referred to as "the father of Christian rock music." He is known for such groundbreaking anthems as "Why Should the Devil Have All the Good Music" and "I Wish We'd All Been Ready."

"Larry was an interesting person in every sense of the word," Gospel Music Assn. president/CEO John Styll says. "He was one of the first to record what later became known as contemporary Christian music, but what he did in the early '70s was far edgier than most of what comes from that genre now. I found Larry to be likable and personable, although unpredictable. I always suspected that he wrote much of his own publicity and spun it so as to further his own mystique, and he did have a way of rewriting history. But he earned his place, and history will always show that he was an original—an iconoclast."

Born April 8, 1947, in Corpus Christi, Texas, Norman began writing and performing at age 9. He later moved to San Jose, Calif., where he became part of the local music scene, opening for the Doors and Jimi Hendrix.

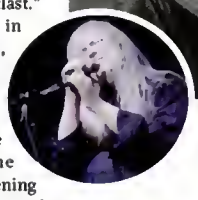
Norman began recording in the mid-'60s and first garnered attention with 1968 release "I Love You," which he recorded while lead singer for the group People! The title track was a cover of the Zombies tune, which reached No. 7 on Billboard's pop singles chart.

Norman left the group as soon as its album was released and embarked on a colorful solo career. Capitol Records issued his first solo album, "Upon This Rock," in 1969, widely considered the first Christian rock album. In 1972, with help from Beatles producer George Martin, he recorded the landmark "Only Visiting This Planet" for MGM Records. The following year, he released "So Long Ago the Garden," also on MGM, before opting to pursue the indie label route the remainder of his career, launching his own Solid Rock Records.

Norman pushed the boundaries by creating rock music that incorporated his faith and targeted nonbelievers. Never one to preach to the choir, Norman's brazen passion sometimes irked religious conservatives, but no amount of criticism could deter him. With his long hair, faded jeans and outspoken political and social views, he was the original Christian rock rebel.

Many Christian bookstores banned his product, but his fellow musicians always held him in high esteem. "I remember the exact moment when I first heard Larry's music," says EMI Christian Music Publishing president Eddie DeGarmo, formerly of pioneering Christian rock outfit DeGarmo & Key. "It was June 1972. I was 17. We were just kids in a rock band on a mission to our generation playing wherever we could. None of us were aware that anyone else was doing this probably due to us being sheltered in the Bible Belt. 'Only Visiting This Planet' truly changed the way we looked at things and what was possible. There was somebody that had blazed the trail for us."

Norman's music has influenced a variety of artists, from mainstream rockers to today's young Christian bands. "Larry Norman is without a doubt my greatest lyrical influence," ForeFront artist tobyMac says. "He was socially relevant, spiritually significant and passionate about challenging his generation to new heights of love. Larry put Jesus on the streets—right where he belongs."



Above: LARRY NORMAN, bottom right circa 1967, with San Jose, Calif.-based pop-rock group People! Inset: Norman performs at a band reunion at the Santa Clara Fairgrounds in 2007.

More than 300 acts have recorded Norman's songs, among them Sammy Davis Jr., Petula Clark, Rebecca St. James and Geoff Moore & the Distance. In 1995, St. James, dcTalk, Grammatrain and Audio Adrenaline were among the Christian acts participating in the tribute album "One Way: Songs of Larry Norman."

At the time of his death, Norman had been working on a new project with Modest Mouse's Isaac Brock and Pixies frontman Frank Black, who cites Norman as a major influence. That music will be released later this year.

Just hours before he died, Norman dictated a message to be posted on his Web site. It said, in part, "I feel like a prize in a box of Cracker Jacks with God's hand reaching down to pick me up. I have been under medical care for months. My wounds are getting bigger. I have trouble breathing. I am ready to fly home."••••

Legal Matters

SUSAN BUTLER sbutler@billboard.com

The Legends Lawsuit

Record Club Sales At Center Of Artists' Royalty Claim

The record industry doesn't make cookie-cutter record deals. This can lead to significant accounting problems—especially after artists sign with different labels over time, each with its own negotiated contractual terms covering royalty percentages and calculation methods. Add to the mix a major-label group acquiring several other labels, and one result can be a lawsuit, such as the one recently filed by 14 artists or their estates against Universal Music Group.

The plaintiffs include such legendary figures as Patti Page and the estates (or trusts) of Count Basie, Sarah Vaughan, Woody Herman and Benny Goodman. The only thing they have in common is that they all signed with labels eventually acquired by UMG, they all hired H/B Webman & Co. to audit their royalty accounts, and they aren't satisfied with UMG's accountings and payments.

It would be easy to say that this case is about a lack of transparency in accounting. But it's more complex than that. Nearly every possible legal and accounting allegation is thrown into this mishmash of a suit filed Feb. 14 in the New York Supreme Court.

The 53-page complaint cites improper payments in connection with record clubs, returns, compilations, third-party licenses, digital distributions, reserves, legal settlements, foreign royalties and Audio Home Recording Act royalties from 1998 to the present. The complaint alleges that the parties agreed to toll (extend) the statute of limitations during this period of time.

Specifically, the plaintiffs claim that UMG received "inflated advances" and other fees from record clubs and accepted very low royalties—on which artists's royalties, in turn, were calculated.

Oren Warshavsky, a partner with Troutman Sanders in New York, represents the plaintiffs. He believes that the artists should receive a share of the record club fees, since the labels provide free goods—which do not generate royalties—to record club subscribers.

In addition, he says, the contracts required royalties to be calculated based on retail list price. But, he says, UMG no longer publishes retail list prices in its catalog. Instead, he says, the label uses a "synthetic" retail price, which is based on the published price to dealers (PPD). He argues that this is improper because UMG never asked the artists whether the change was acceptable to them.

Despite numerous requests, he adds, UMG refused to tell auditors how it comes up with this price. The auditor determined that the company's methodology resulted in it crediting, as the retail list price, roughly 120%-130% of the PPD; the actual retail list price,

GLOBAL BY HOWELL LLEWELLYN

RAUCOUS CAUCUS

Spain's Indie Labels Team Up To Prep For Government Talks

MADRID—The Spanish indie label sector has set up a nationwide Independent Labels' Federation (FIP) to hold more sway in upcoming consultations with the government over music legislation.

To create FIP, the 48-member indie labels body UFI has joined with regional label groups in Catalonia (Barcelona), the Basque Country (Bilbao), Valencia and Galicia (Vigo).

The new group will be independent of Spain's two main music sector pillars—major labels' body and IFPI affiliate Promusicae, and 80,000-member authors' and publishers' society SGAE. FIP will represent some 200 labels that account for 20% of record sales in Spain.

One FIP demand will be for such anti-peer-to-peer piracy legislation as that proposed in France and the United Kingdom. Former UFI committee member Fernando Luaces, who is now a Promusicae board member and director of Madrid label Boa Records, says, "We want similar laws on the control of Internet content owned by artists and labels—the question of rights [on the] Internet is crucial to the indie label sector."

Luaces adds that "FIP will be a unique voice in the negotiation of these rights, and we shall be prominent in the three lines of negotiations—with mobile phone operators such as Telefonica, global Internet sites like MySpace and YouTube, and rights collecting societies

PEOPLE: MICHAEL OCHS ARCHIVES/GETTY IMAGES. INSET: RON HARRIS/AP IMAGES

VAUGHAN

he says, was 152% of the PPD.

The auditors also found that although many contracts did not allow for certain deductions such as packaging, Warshavsky says, it appears that UMG built a standard deduction into the PPD (e.g., the PPD would be 25% below the published PPD).

Among other claims, the complaint alleges that UMG debited the plaintiffs' accounts with a higher per-unit price when records were returned than it previously credited to them when the same units were sold. UMG also deducted a reserve against royalties for certain third-party exploitations despite no contractual provision allowing for the deduction, the complaint claims.

Warshavsky says he also plans to claim that digital download deals are licenses rather than sales, requiring higher royalties to artists.

It would be surprising if the court permits this case to proceed as one lawsuit; each plaintiff has his or her own contractual agreements that will likely guide how much, if anything, each one is owed.

For example, Count Basie entered more than nine contracts with at least five different labels that eventually became part of UMG. The Mills Brothers had more than 16 agreements in five decades.

And some of the legal remedies may be difficult to win. The plaintiffs claim there is a fiduciary duty between the label and the artists, which would require UMG to exercise a higher standard of care toward its artists than with other contractual relationships. But nearly every court has held previously that there is no such duty between artists and labels.

The plaintiffs also want the court to rescind the contracts and return the masters to them. But a rescission requires that all the parties be returned to their original pre-contract positions. The plaintiffs could have to pay to UMG all money ever spent by the labels for these artists since, in some cases, the 1930s.

Time will tell whether the plaintiffs are entitled to the total $6.1 million they claim in damages or whether they are expecting more than they contractually agreed to accept.

"We believe that these claims are baseless, and we are confident that we will prevail in court," a UMG spokesman says. •••

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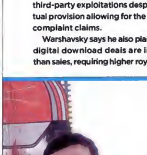

FERNANDO LUACES is leading an indie charge for more say in music industry legislation.

such as SGAE. We want MySpace and YouTube to pay rights now for using music made in Spain and owned by Spanish indie labels."

While SGAE welcomed FIP's imminent arrival, Promusicae declined to comment. However, Simone Bosé, director general of Promusicae member EMI Spain, calls FIP "good news as long as all collectives join together to talk about sector problems."

Bosé adds, "The music industry needs unity and strength more than ever to combat the threat of piracy, and to again boost new talent."

Mark Kitcatt, VP of UFI and director of Madrid label Everlasting Records and distributor Popstock, says that another likely FIP demand will be that 40% of all music played on radio stations be "made in Spain," including Spanish indie groups that record in English.

Kitcatt adds that this type of legislation is a necessary measure "to give Spanish music more recognition and esteem, to make it easier to get [Spanish] bands out there in Europe, the United States and China." ••••

"The music industry needs unity and strength more than ever to combat the threat of piracy and to again boost new talent."

—SIMONE BOSÉ, EMI SPAIN

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GLOBAL NEWSLINE

>>>DOWNLOADS UP 41% IN JAPAN

Music downloads in Japan rose by 41% in trade value to 75.5 billion yen ($692 million) in 2007, with volumes up 26% to 465 million units, according to data released by the Recording Industry Assn. of Japan. PC-based music download sales—including full tracks, albums and music videos—rose 30% to slightly less than 31 million units, for a wholesale value of 5.92 billion yen ($54.8 million), up 18% from 2006. Downloads in the all-conquering mobile sector accounted for the vast majority of sales, with 434 million units having a wholesale value of 68 billion yen ($629.6 million). Master ringtones represented the largest part of that with 223.9 million units, down 1% from 2006. The RIAJ counts albums and mini-albums as single units regardless of the number of tracks they contain. *—Fred Varcoe*

>>>WARNER AFRICA GOES MOBILE

Warner Music Gallo Africa has struck a strategic partnership with iO global, which promises to pump the major's music across African mobile networks. Founded in May 2006 in the United Kingdom, iO is a global provider of integrated digital retail solutions. It will distribute WMGA's repertoire through a network of third-party wireless operators and mobile service providers in Africa. The partnership will encompass digitized music in an array of mobile formats, including full tracks, album bundles and ringtones. The pact will initially focus on sub-Saharan African, rolling out first in South Africa and Nigeria in March. WMGA was created in May 2006 as a joint venture between Warner Music International and South African publishing and entertainment company Johncom and its label subsidiary Gallo Music. *—Lars Brandle*

>>>"THREE STRIKES' FOR DOWN UNDER?

The Australian government says it is considering "three strikes and out" legislation that would see frequent illegal file downloaders lose their internet access. Under the proposal, similar to a plan being considered by the British government, an illegal file sharer will be given a warning. This will be followed by a suspension of internet access, and then cancellation. The law would require internet service providers to monitor traffic on their networks. The Australian Recording Industry Assn. claims that 2.8 million Australians downloaded music and movie files illegally in 2007. ARIA has proposed the three-strikes policy as a weapon in battling piracy during discussions in the past 12 months with the government and ISPs, ARIA chief executive Stephen Peach says. "It's a highly compelling proposal," he says. However, Peach maintains that ARIA would prefer to formulate a voluntary code of conduct with ISPs than rely on legislation. *—Christie Eliezer*

>>>POSTHUMOUS DMA WINS FOR NATASJA

Urban artist Natasja posthumously won four honors at the 20th annual Danish Music Awards show, held Feb. 23 in Copenhagen. The Playground Music artist, who died in a car accident last June, took awards for best album, female vocalist, urban album and songwriter for "I Danmark Er Jeg Født." Alternative rock act Dúné won best band, best new act and best rock album for "We Are in There You Are out Here." Other winners included Copenhagen Records' Alphabeat, whose self-titled disc was named best pop album; its single "10,000 Nights of Thunder" was named best track. Most of the awards were determined by a music industry/media jury; special juries dealt with the more specialized awards. *—Charles Ferro*

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GLOBAL BY STEVE McCLURE

(NOT SO) BIG IN JAPAN

Lavigne One Of Few International Artists Making Headway

TOKYO—How low can it go? That's what industry insiders in Japan are asking after a poor year for international repertoire in the world's No. 2 music market.

According to the Recording Industry Assn. of Japan (RIAJ), physical shipments of international repertoire, excluding music video/DVD—for digital figures, see Global Newsline, left—plunged 23% in 2007 in volume to 62.6 million units. Value fell 17% to 76.5 billion yen ($713.6 million).

Domestic shipments fell only 6% to 204.2 million units in 2007, with wholesale value down 1% to 256.8 billion yen ($2.4 billion). That gave international repertoire (called "yogaku") a 23% market share in volume and value, compared with 27% and 26%, respectively, in 2006.

Warner Music Asia Pacific president Lachie Rutherford says one key problem is that the Asian media, particularly in Japan, is "focused on domestic acts, and unless there is a specific story or angle, the focus [on overseas acts] is not there."

Rutherford says it's crucial for acts to connect to mainstream Japanese consumers, but "Western acts do not always invest the time, so they will not penetrate here unless they're already superstars."

Tower Records Japan merchandise operation manager Takeshi Imaizumi says a lack of such overseas icons as Michael Jackson, Prince or Madonna has added to the problem. "Since the early 1990s," he says, "the Japanese record industry hasn't been able to find such artists. Only Avril Lavigne has had good results in the past few years."

Lavigne's April 2007 set "The Best Damn Thing" (BMG Japan) was Japan's top yogaku album in 2007, selling more than 1 million units, according to the label.

BMG Japan president Daniel DiCicco says Lavigne shares "the one trait that ties together nearly every recent successful artist story in Japan . . . an early, long-term

AVRIL LAVIGNE collected an award recently in Tokyo from BMG Japan president DANIEL DICICCO for 800,000 shipments of her album "The Best Damn Thing." The set has now passed the 1 million-unit mark.

GLOBAL BY ROBERT THOMPSON

As The World Turns

Music World Parent Company Unveils New Distribution Plan

TORONTO—The parent company of defunct Canadian retail chain Music World plans to re-emerge as a distributor for music to "non-traditional" markets, aiming at stores like Canadian Tire, Toys "R" Us and other mail-based retailers.

"We'll build an assortment of music for them based on demographics, their retail footprint, their location," says Pindoff Entertainment Group president Michael Waitzer, former CEO of Canadian apparel and footwear chain Athletes World. Pindoff also is planning to open 50 temporary retail stores in malls for the fourth-quarter holiday season.

Music World officially closed its doors Jan. 11, shuttering 72 stores across Canada. The company was owned by the Pindoff family until it was sold late last year to a group of investors, and as part of the receivership of that deal, Music World owed its new owner $30 million. Documents indicate the company had $72 million in annual sales.

> 'We believe music is our core DNA and always will.'
>
> —HUMPHREY KADANER, HMV CANADA

Though a handful of the stores were on the verge of profitability, most had lease obligations that needed to be negotiated and would have raised costs, Waitzer says, which led to the decision to close the stores and lay off all 648 employees.

Waitzer adds that record companies are still owed money from liquidated stock, but wouldn't disclose what percentage of that they can expect to see.

While there are rumblings of discontent for Pindoff's new distribution scheme among some executives, others are supporting the initiative in the hope of recovering some lost revenue and opening up new market segments.

Universal Music Canada president Randy Lennox says he feels positive that an arrangement can be worked out with Pindoff that will return some money from the liquidation of product in Music World stores to the company as it moves forward with the new distribution company.

"There is a will on our part to see Pindoff succeed," Lennox says. "We're fully engaged in trying to make it work, and I'm optimistic it will."

HMV Canada president Humphrey Kadaner says the

focus on the market, including multiple and well-timed artist visits."

The singer's Vancouver-based manager Terry McBride subscribes to that thinking, attributing Lavigne's success to "a combination of three promotional trips, [Japanese-language] versions of the singles 'Girlfriend' and 'Hot,' plus huge use of her manga stories over mobile and Internet."

Lavigne was featured as a character in a two-volume manga comic book, "Make 5 Wishes," published in April and July 2007 by Random House-owned Del Rey Manga. They were available online and to mobile users as weekly episodes, with Lavigne's music soundtracking the images.

While mobile is Japan's dominant digital-music sales force, industry sources confirm that mobile-based yogaku downloads remain relatively low, partly due to international rights-holders' dissatisfaction with content aggregators' revenue splits.

SoundScan Japan does not have the scale of coverage among retailers that Nielsen SoundScan does in the United States, but has logged 684,000 sales of "The Best Damn Thing," with Ne-Yo's "Because of You" (Universal International) the second-placed yogaku set selling 321,000 units, ahead of Backstreet Boys' "Unbreakable" (BMG Japan) with 300,000.

While neither RIAJ nor SoundScan break out labels' international repertoire market shares, Universal Music Japan claims to be the 2007 market leader with 33%. UMJ COO Kaz Koike says yogaku sales dropped slightly year on year, but declines to provide exact figures. He suggests UMJ's share largely held up through a decision to follow its domestic marketing approach of placing heavy emphasis on TV promotion.

Yuji Takahashi, head of international at Tokyo-based label Pony Canyon, adds that local artists' dominance of Japanese TV was long compensated for by radio and music magazines' focus on foreign acts. But he says radio now favors domestic talent, while specialist music magazines' sales have been hit by free magazines published by retailers like Tower and HMV.

However, DiCicco suggests all is not yet lost for yogaku. "As [more] overseas markets evolve," he says, "Japanese music companies need to proactively and aggressively search further below the radar for international artists that have the melodies, style—and commitment—necessary to break in Japan."

Additional reporting by Tom Ferguson in London.

chain hopes it can pick up half of Music World's past business, which would add approximately $35 million to its annual revenue. The chain, which has 118 stores across Canada, plans to move into the former locations of three Music World stores.

"Most [mails] want an entertainment retail presence," he says, "so they absolutely want us there."

But some indies are anxious about the fact thet there is now one mejor player left in Canada's music retail sector. "We're left struggling to deal with [HMV]," says Enrique Soissa, co-founder of Toronto-based indie Paper Bag Records, home to releases by such bands as Tokyo Police Club and the Acorn. "It is hard for us to get cut in on e lot of promotions."

Kadaner says he can understend the concerns that music companies in Canade heve about the state of the retail industry. He says thet while HMV, which he estimates controls around 30% of the music retail market, adds new product segments like videogemes end MP3 players, it is still primarily focused on music.

Universal's RANDY LENNOX is hopeful the sale of Music World won't mean lost revenue.

"One can understand their frustration because their total business is music, which is often being consumed by people stealing it," he says. "At the seme time they see retail points being lost or being replaced by retailers where music is a tertiary focus. But we believe music is our core DNA and always will. While we are evolving as an entertainment retailer, we believe that brings traffic into our stores and exposes them to music. That gives the music industry a passionate, committed retailer that will remain in business."

Canadian Independent Record Production Assn. president Duncan McKie says the retail problems are just a factor of the overall decline in music sales.

"It is surely a big concern, but it is just a symptom of a bigger problem, which is the decline in physical music sales," McKie says. "Canada [caught] this cold early and got it bad."

UNIVERSAL MUSIC GROUP CANADA

BY ANN DONAHUE

SURETONE RECORDS FOUNDER/CEO

Jordan Schur

It's all about hits for this longtime label president, who is making partnerships a key role in breaking his new roster of artists.

MICHAEL GARDNER

Jordan Schur has one hell of a wall of fame in his Santa Monica, Calif., office. It features posters, framed press clips and memorabilia from Limp Bizkit, Korn, Weezer and the Cure—just some of the acts he worked with in his previous incarnations as president of Geffen Records and owner of Flip Records.

But Schur is most excited about the future. Twenty months after he founded Suretone with an infusion of cash and support from Interscope, the label is about to release a string of albums in the coming months: From First to Last's self-titled album drops April 15 (see story, page 48). Following in rapid succession are releases from Shwayze, Meriwether, the Black Angels, Eastern Conference Champions and the Pink Spiders.

"I feel so strongly about these acts, it's incredible," Schur says. "It's only ironic that at the world's worst time in music, I have the greatest roster I've ever had." "Jordan has a history of finding artists, building them from the ground up, finding their audience and breaking them into the mainstream," Interscope Geffen A&M chairman Jimmy Iovine says.

Schur isn't just relying on the traditional radio-and-release strategy to break these bands. He's drumming up business by pursuing partners in TV, videogames and retail. And the Suretone Web site has just relaunched with the goal of becoming a social networking site for fans of the bands on his label. "It has to be about creating a community around whatever music you're doing," he says. "Hype is the danger. Hype is the enemy of everything that is real."

So what does it cost to start a label these days?

I've invested $6 million of my own money in this business in the last 20 months. No one in the record business as an entrepreneur would say that, because no one would be crazy enough to fucking do it [laughs]. I don't answer to finance meetings. I don't look at quarterly cash flow statements of this company. I don't give a shit.

I did it because I believe in my artists, and I believe in myself, and I believe in the power of music because music has never been more present in the culture of our lives.

Interscope has been great to me. They pay for the records that are produced, they pay for all the marketing, they give me some great overhead in the company. But the investment, overall, if you look at the roster and you look at all the signings and you look at the money I've put in and the money they've put in, including marketing and everything else, you probably come to a number that's $25 million-$30 million. Easily.

And you're about to get another big investment?

The Maloof family is making an investment in Suretone to become my partners—ultimately, it's a multi-million-dollar investment. They want me to look after their music interests. They have a couple of young artists, one of them is Ali Lohan, Lindsay Lohan's sister. We're going to be launching her music career, and we're also doing a TV show with her.

The Maloofs bring great resources. They have a $20 million recording studio in the Palms and they have an unbelievable venue in the Pearl [in Las Vegas]. We can record our artists and [have them] perform there. With [their background in] the NBA, they bring all sorts of resources for us to license our music. They'll enjoy a minority position in the company because I want to maintain my complete control, but I'm extremely happy to have them onboard.

What is your state of the union for the music industry?

The music industry has been incredibly fat and lazy, and that's the truth. When you rely upon the musical consumer to repurchase their musical library—from vinyl and cassettes and 8-track tapes all the way through CDs—and you have this massive growth that happened every few years, and you think that's real, you're crazy. It's not real. Once we got to a digital platform where [consumers] could control all of their music within one unit, it ended the built-in engine of the repurchasing of the musical library. So then what you're left with really is the business, and people in this business that can find talent and harvest the talent. That's the whole ballgame—it's only about hits.

Your deals seem like 360 deals, but with significant emphasis on nontraditional sources of income.

We're going out of our way to create alliances and partnerships with anyone and everyone that we feel can help us set the table for when we bring our music to market. If you look at the structure of Suretone, you understand why I believe in that, because I'm not just the record company. I'm the manager. I'm not just the manager and the record company, in many cases, I'm the publisher. You can no longer survive just on the music sales.

I was one of the guys, originally, who never had a problem being the record company and the manager. It was a natural move for me, because I wanted my artists and my destiny to all be one and the same.

I'm not interested in selling a song. I'm interested only in selling an artist. I'm not interested in popping a song on the radio and having them go and buy the single. My job is to grasp onto the integrity and the vision that these artists have, and help them evolve their lifestyle-driven bands. So that when that base widens, so that when we do ultimately go to radio and television, we don't have our hearts in our throat.

> "I don't answer to finance meetings. I don't look at quarterly cash flow statements of this company. I don't give a shit."

Who's next on your roster?

For From First to Last, Josh Abraham produced the record. He did 30 Seconds to Mars recently, but he also did Staind for me, "Break the Cycle." He understands big rock sounds. Meriwether, they're from New Orleans and they've played all these shows spread out in a 200- to 300-mile radius in every direction from New Orleans. We're going to drop that record toward the end of the summer, in the fall.

Shwayze has been incubated in the clubs. It's blowing up. That's a direct result of us working for the last year, feeding the clubs, touring, hitting markets three times, four times. We've hit the top 20 markets in America. I get 10-15 grand a show for them, now. And yet, I don't have a song on the radio, I haven't put a video to MTV and there's no album out. Interscope is like, "Holy shit, this fucking thing is on fire!" It's me who is saying, "No, no, no, wait, because we also have an MTV show that doesn't start until June."

You did TV before with "The Ashlee Simpson Show." Are you ready for another close-up?

The TV show is amazing—it's like "Entourage" in the music business. It's Shwayze and Cisco Adler, his singer/partner who writes music with him and produces all the music. He's a genius and, by the way, is the son of Lou Adler. I wanted to capture their lifestyle—and they have a crazy lifestyle.

We did three shows one night at the Super Bowl, and we ended up at 6 in the morning driving back to the house with me, Cisco and Shwayze and 12 girls shoe-horned in a Hummer. And I have to call my wife the next morning to explain, "I didn't do anything. Don't worry about it. There's nothing I can do. I'm the manager and I've got to be with them." ••••

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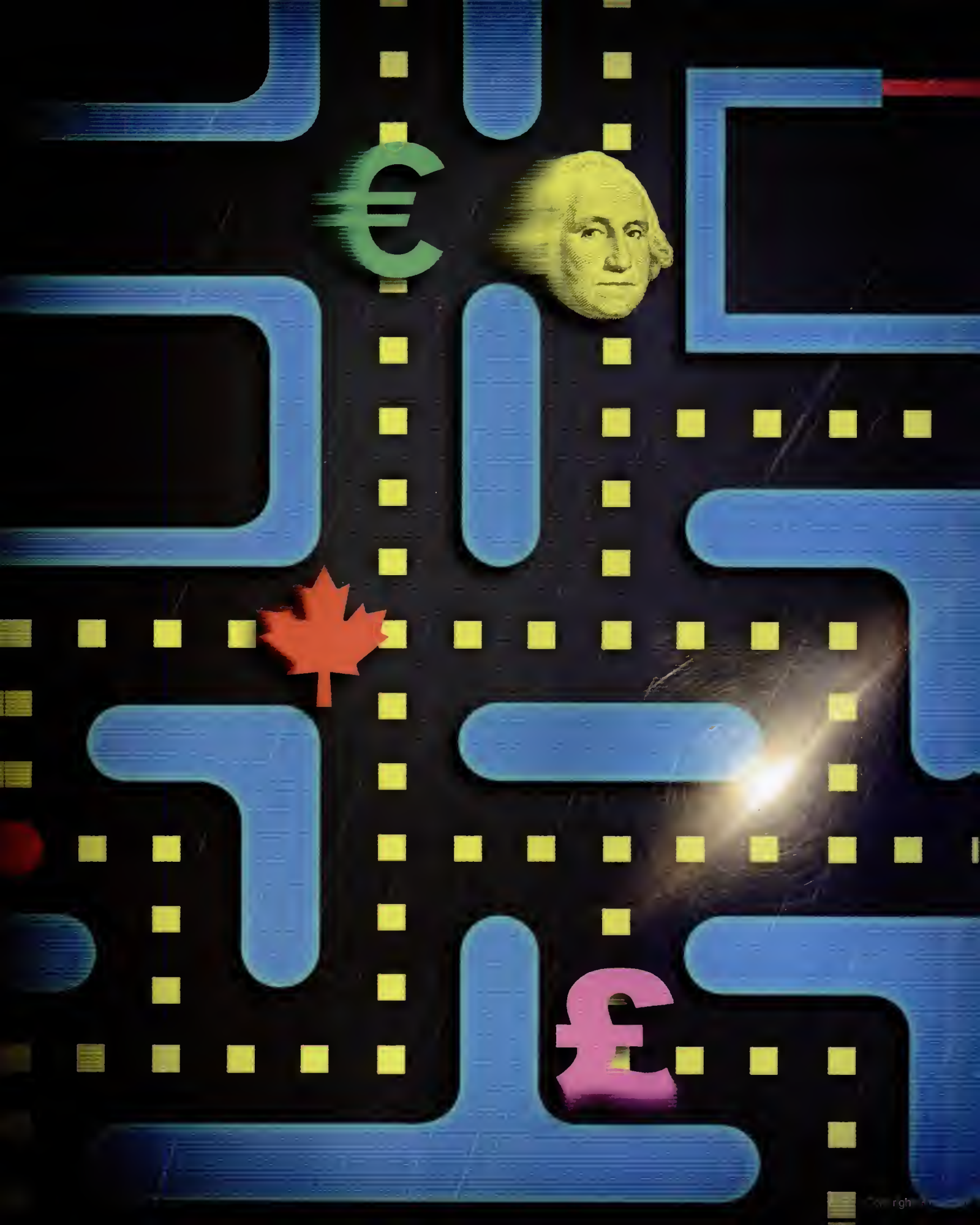

CHASING THE DOLLAR

For The Global Music Business, America's Weak Currency Means Game On—For Challenges And Opportunities

By Ed Christman And Lars Brandle
Illustration By William Duke

When OT-Vale artist Chenoa flew to the Americas from Spain to begin a Feb. 17-March 15 promotional tour of key Latin-American markets to support her "Absurda Cenicienta" album, Vale Music president Ricard Campoy already knew that the weak American dollar was going to wreak some havoc on the album's P&L statement. ■ "The first costs are paid here [in Barcelona] in euros—that is, the airfares, making the promo videoclip and so on," Campoy says. "Then later when we receive revenue and royalties, it's in dollars. And that is not much when changed into euros." ■ It's a reality that those in and around the music business have been dealing with for years now, at least since the early part of this decade, when the dollar began its long decline. Simply put, if your business collects revenue in dollars, but pays out in a different currency, chances are the past few years have introduced new challenges. But of course, for every party that gets hurt because of the weak American dollar, someone else in the deal could derive a benefit because of exchange rates. Take OT-Vale, for example: Its Universal U.S. and Universal Mexico sister companies of Vale Music—which Universal Music Group acquired last year—benefit from the cheap dollar because the local companies pay the expenses for the promotional tour on the ground, according to Campoy's view. ■ In one way or another the weak American dollar—which on Feb. 26 dropped to 67 cents against the euro, versus 93 cents on that same date five years ago—has affected every aspect of the global music business, from touring, label operations and the importing and exporting of music to where and how investors and music companies make bets through investments.

INVESTMENTS

Financial executives suggest that foreign investors will see the weak dollar as an opportunity to buy or invest in U.S. assets to achieve bargain-basement pricing, while foreign-based music companies might consider this time as ripe to initiate or expand U.S. operations.

That's what London-based private equity firm Marwyn Investment Management did in February 2007 when it acquired Entertainment One, which owned Koch Entertainment. It then added to its U.S. holdings by buying Navarre's independent music distribution company three months later.

From the opposite perspective, U.S.-based music companies operating on a global stage have en incentive to reinvest their internationel revenue in those other territories, instead of repatriating those funds home.

"Some of our investments done over the last year were done with other currencies," Warner Music Group CFO Micheel Fleisher seys. "We were thoughtful about currencies when doing some of those transactions."

Outside the United States, WMG has used non-U.S. dollar currencies to acquire or help start, in the last 12 months, Jean-Claude Camus Productions (January), a tour production, promotion and booking company in France, to help execute its 360-degree strategy; B-Unique (November 2007), a U.K.-based record label; a 70% stake in Taisuke (September 2007), a leading artist services company in Japan; Vitamin (September 2007), e lebel in South Korea; the creation of Digital Access (June 2007), a joint venture with Sony BMG and Russian music labels Soyuz and Nikitin Records, to facilitate the wholesale distribution of a wide range of local and international music products to Russia and the Commonwealth of Independent States; a significant stake in Zebralution (February 2007), the Duisburg, Germany-based indie-label digital distribution company; and the Rights Co. (November 2007) in London, which it merged with Warner Vision to form Warner Music Entertainment.

IF YOU GET PAID IN DOLLARS, BUT PAY IN EUROS, TIMES ARE TOUGHER.

OPERATIONS

"One of the things we like is that half our revenue is derived from outside the U.S.," Fleisher says. In its most recent fiscal year, WMG revenue was split between 49% in the States ($1.67 billion) and 51% internationally ($1.73 billion). EMI generated 30.7% of its revenue in the States (£554.3 million, or $1.09 billion) of its total revenue of £1.8 billion ($3.5 billion) in its most recent fiscal year ended March 31, 2007. The other two major labels do not publically break out music revenue by territory.

"We have costs that match up against our revenue" in the respective currencies, he adds. "You don't want to have all your costs in the dollar and revenue in other currencies.

Conversely, if "you are a foreign company selling your product in dollars, doing most of your business in the U.S. and need to convert back to host company currency? Then you are going to get killed," one Wall Street investor familiar with the music industry says.

That happened to a couple of Canadian labels, Madacy and St. Clair, earlier this decade, according to a financial industry observer. Both companies derive the bulk of their revenue from the States, but most of their overhead was in Canada, which meant that they had to repatriate most of their revenue to pay bills—a costly process when the U.S. dollar is weak against the Canadian dollar.

Five years ago, those companies had an advantage when the Canadian dollar was worth 65 cents. To look at that in dollars—since that's how Montreal-based Madacy, which trades publicly on the Toronto stock exchange, measures its revenue—on Feb. 14, 2003, theoretically $40 million in U.S. sales would have paid nearly $61 million Canadian in expenses, according to foreign exchange site oanda.com. Today, that $40 million U.S. would have only paid for $40 million in Canadian expenses, a shortfall of $21 million Canadian.

While that may seem like a gloomy prospect for Canadian companies, both of them have taken defensive measures to reduce the sting.

The conversion of the then-weakening American dollar to the Canadian dollar "was an issue for St. Clair that predated my joining the company" in 2005, CEO Ron Ford says. "But the company got more aggressive with hedging currencies and it shifted some manufacturing and distribution pipeline overhead costs to the U.S. to match the revenue stream."

While Madacy wouldn't respond to repeated inquiries on the topic, that seems to be what the Montreal-based label did too. For one, Madacy has part of its cost structure—its distribution center—in the States. But even more important, foreign currency hedging through derivative financial instruments—such as foreign currency options and foreign currency future contracts—appears to provide Madacy with protection against currency swings.

Madacy does not discuss foreign currency gains or losses in its quarterly numbers—it posted $451,000 in earnings on net sales of $73 million in the nine-month period ended Sept. 30, after losing $23.9 million on $77.1 million in the previous year—but in its most most recent annual report it gave some explanation of its strategy.

In that report, Madacy noted it had locked in long-term contracts at favorable exchange rates, which produced an annual gain of

ILLUSTRATIONS BY WESLEY BEDROSIAN

$436,000 in foreign currency translations. To see how it did that, the prior year's annual report shows that on Dec. 31, the company had 31 monthly foreign exchange contracts until July 2008, to convert on average $1.28 million into $1.55 million Canadian, which reflects an average exchange rate of $1.2097 Canadian/$1 U.S. At that point, the Canadian dollar stood at $1.16 to $1 U.S.

At the end of 2006, it reported that its monthly contracts through November 2008 carried an average conversion of $880,000 to $1.04 million Canadian, which reflects an exchange rate of $1.184 Canadian/$1 U.S.

Foreign currency hedging also becomes necessary in situations where labels or wholesalers are not in control of their own destiny. For instance, if a U.S. distributor pays for foreign product denominated in dollars, then the foreign label has to take that into consideration, says Joe Micallif, CEO of Portland, Ore.-based Allegro, which serves as the U.S. distributor for many internationally based labels.

Sometimes labels overlook the consequences of exchange rate fluctuations because that is the price they are willing to pay, if the label's long-term strategic play requires an investment in America, Micallif says.

But sometimes labels call the shots. Filippo Sugar, president of Italian indie Sugar, whose roster includes a massive exporter in tenor Andrea Bocelli, says he took preventive measures before the current dollar slump. "Last year we switched all the foreign contracts of Sugar artists to euros, largely because of the currency's strength, but also because our artists are based in the euro zone," he says.

But then labels always have choices. "I see the weak dollar as being a problem for the Americans, rather than for us," Edel Music Italy president Paolo Franchini says. "For us, the weak dollar can even be an advantage. If I have to pay an advance, in dollars, to an American artist, then obviously it will now cost me less."

Meanwhile many American companies are now opening offices in Europe, precisely so that they can get paid in euros.

That's what U.S. prog-rock label Magna Carta, located in East Rochester, N.Y., did. During the last two years, it has set up shop in Europe by hiring a network of distributors, two independent reps to act as the label's office there and then opened an international bank account in Europe so it could receive euros and pay expenses in that currency, president Peter Morticelli says.

"Because most of the distributors were paying us in euros, we were getting killed on the exchange rate," he says.

While it looked like a good, cheaper option to manufacture in the States using dollars and then get paid in euros, Magna Carta found that between shipment costs, custom duties and value-added tax, it was better off staying with European manufacturing methods.

"Believe me, we have had some bumps in the road along the way," Morticelli says. "The concept of what I envisioned in my head is finally successful, although I will continue to refine the process . . . it has yet to be proven to be money in the bank."

IMPORTS AND EXPORTS

Import and export wholesalers in the United States and around the globe have been known to capitalize on currency weaknesses. When the Canadian dollar was weak against the U.S. dollar, a large influx of Canadian versions of U.S. hit product found its way into the States.

There is also a market for music that may be out of print in one country but in print in others; or sometimes the U.S. major will not issue international repertoire in the States or vice versa. Around the world, there are a slew of importers and exporters capitalizing on these two markets, which are also susceptible to currency fluctuations.

On the one hand the weak American dollar makes U.S.-based exports look attractive to international importers, but it hurts import sales from abroad.

Import wholesaler Musicrama, which sold imports in the United States, shut down in March 2007 as part of a restructuring; parent company Sheridan Square CEO Michael Olsen says that one of the reasons for the closure was the difficulty that the weakened dollar presented when it came to making money.

Consider this example, from an importer still in the market: "Ten years ago, we were buying a Faith Hill best-of for $16 or $17 Australian, which was an $8 or $9 cost to us. Figuring in freight and mechanicals, we would sell it to retailers for $14 or $15 and they would sell it to shoppers for $20 or $25.

"Today, it's still $17 Australian, which is now a cost of $15 U.S., so we would have to sell it for $24 . . . not too many retailers will pay that much for a single disc. The market can't bear that price so instead of doing 500 a year like we did back then, now we maybe sell five copies."

But as can be expected, foreign companies like Tower Records Japan, where U.S. product comprises 50% of the product the chain imports, "a weak dollar is good for our company, even if the dollar-to-yen rate has been fairly stable," Tower Japan merchandise operation manager Takeshi Imaizumi says.

The weaker dollar "means we can reduce our payments in dollar terms to U.S. product suppliers," he says, adding that although the euro, pound and the Canadian and Australian dollars are still trading at high rates against the yen, Tower is still able to make a profit on imports from those territories too.

Foreign exporters in Australia and Germany are scrambling to offset the slowing velocity of sales to the States. The U.S. appetite for German product, likewise, is declining due to the weak dollar, says Joachim Harbich, managing director of German import/export company Membran in Hamburg.

In Australia, Melbourne-based Rocket Australian Exports, which once generated 50%-60% of sales from the States, has been looking to increase sales to Asian and Japan markets. Likewise, Melbourne-based ShockExports.com has experienced a 10% drop in recent months on orders for music and entertainment products from U.S. wholesalers and distributors, according to the company's managing director Frank Falvo. But that doesn't necessarily translate into an overall 10% drop in revenue. "You need to remain flexible, positive, and you need to think ahead because this is all cyclical," Falvo says. "You find that lost 10% by selling an equivalent amount of CD and DVDs in another territory."

TOURING

The American dollar's decline seems to be making the biggest music industry waves in the touring sector.

In fact, whether expenses and payments are paid in dollars or euros is influencing which way tours are going, at least in some situations, according to promoters, agents and bands.

In Australia, where international tours are often negotiated based on the U.S. dollar, it has been a boon to that country's already buoyant live music sector.

"The volume of touring acts has increased markedly," says Michael Jacobsen, Sydney-based managing director of Jacobsen Entertainment. "More acts are available because our buying power is exponentially greater. Overseas bands are at least 25% cheaper."

This year—with the local dollar worth 90 cents to the U.S. version, compared with 70-75 cents two years ago—such major-league acts as the Police, Bon Jovi, Celine Dion, James Blunt and Michael Bublé have either already come or confirmed visits.

That's in contrast to 2001, when the Australian dollar was worth 50 cents to the U.S. dollar, and visits by superstar acts dried up.

When it comes to localized expenses, "if you're guaranteeing an act $10 million U.S. at 50 [Australian] cents in the U.S. dollar, that [costs] $20 million [Australian] for us," Jacobsen says. "If you're doing it at 90 [Australian] cents, that's only $11 million [Australian]."

Last year, the Australian sector grew between 30% and 40% due to the influx of superstar acts, according to promoter Michael Coppel, whose company Michael Coppel Presents proved the most successful Aussie tour promoter with 2 million ticket sales and a gross of $200 million Australian ($180.63 million by today's U.S. value) in that period.

Meanwhile, Australian acts are touring more frequently outside their home country, even though most developing acts lose between $30,000 and $40,000 Australian ($27,100-$36,200 U.S.) per tour in the name of growing their audience, says Serge Bolzonello, a Melbourne-based partner at accounting firm Bank Group, which has Jet, the Sleepy Jackson and Eskimo Joe on its books.

That loss is later offset through advances from their Australian record labels, the bands' own cash reserves from touring domestically and the Australian government's export initiative, which compensates 50% of losses incurred abroad.

"The falling American dollar means that Australian acts can tour additional territories [outside the States] and even have cash reserves when they return to Australia," Bolzonello adds. "The flip side is that the advances they get from U.S. labels is considerably less."

While Australia sees the current weakness of the dollar as a boon, South Africa's music industry has always been at the mercy of a volatile currency, in particular its live music element. continued on >>p32

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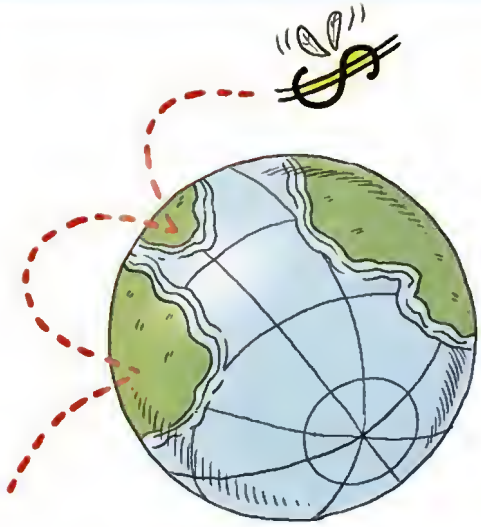

from >>p31 Justin Van Wyk, CFO of the country's leading promoter Big Concerts, says the company underwent its most testing time in the early 2000s when there were 13 rands to the U.S. dollar.

In the past five years, however, Big Concerts has been able to recover, thanks to the strengthening rand, which is now 7.6 to the dollar. This has taught the promoter to invest in "forward cover" contracts for the artists and productions it brings to the country, to minimize the risk of fluctuations.

"Take the recent Elton John shows here," Van Wyk says. "We negotiated at a rate of 7.05 [rand] to the dollar but months later when the shows took place in January this year, the rate had risen to 7.80 [rand], which added a significant amount onto the payment due." Thankfully, he adds, the forward contracts were in place to mitigate the increased cost due to the currency fluctuations.

The declining dollar should, realistically, have a positive impact on a country like South Africa, which has always battled against currency fluctuations. However, Van Wyk and Misha Loots, production head at Oppikoppi Productions—a recent entrant into the live music market (its most recent international act was U.S.-based OK Go)—report that this is unlikely to do so.

Both say that many overseas acts are now switching to negotiating performance fees in euros or pounds, which is what one American artist did during current negotiations. In the past few weeks this artist moved from dollars to pounds in terms of performance fee, Van Wyk says.

"Many of the acts we deal with have agents in the U.K. or Europe who deal with South Africa, so in fact we have been negotiating in euros and pounds even before the dollar decline," Loots adds. "We can foresee that euros and pounds will become the currency of choice for overseas acts headed this way."

In Germany, Peter Schwenkow, chairman of Berlin-based promoter DEAG, says it is cheaper for promoters to get the artists because payments are calculated in dollars.

In London, Agency Group Worldwide CEO Neil Warnock suggests British acts are well-placed for a U.S. invasion, thanks to the powerful pound. "It's an unusual bonus," he says. "For our English artists they come over [to the States] and they are getting much more bang for their English pound. We are finding some artists are coming over [to the States] to record; it's cheaper to record [there] than in the U.K."

Warnock notes that being paid in U.S. currency may rankle some artists, but "at the moment, I haven't seen anyone screaming and saying, 'Because of the dollar rates, we are unable to tour.' It hasn't come across our radar as a group."

Yet others say that payment in the weak U.S. dollar could "see fewer U.S. dates by foreign bands," says Bill Zysblat, partner in RZO, a New York-based accountant management firm specializing in the entertainment business. "Their time is better spent elsewhere."

But the William Morris Agency's Kirk Sommer, who handles such U.K.-based acts as the Fratellis, Amy Winehouse, Paolo Nutini, Editors, Duffy and Hard-Fi, believes bands should tour the States for reasons beyond the value of the dollar. While Sommer would not cite specific bands, he did say, "I highly advise international artists to consider using local crews and obviously paying them in local currency. I prefer to look at it as if everything is priced a lot friendlier here. Sterling and euro go a long way." ••••

Additional reporting by Diane Coetzer, Christie Eliezer, Howell Llewellyn, Steve McClure, Wolfgang Spahr and Mark Worden.

TOP BILLING

The U.S. Dollar's Decline Against The Currencies Of Major Music Territories

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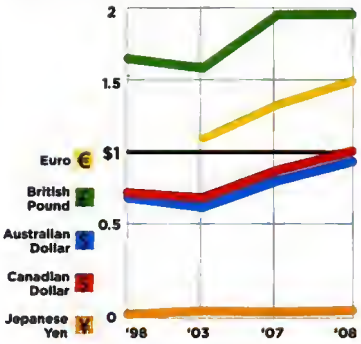

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Facing The Music As Consumer Spending And Confidence Waver

By Ed Christman
Illustration By William Duke

Conventional wisdom touts the music industry—a low-ticket form of entertainment—as immune to a recession. "Historically, the music industry has weathered recessions better than most other industries," says Jerry Gold, a music industry consultant and former Warner Music Group CFO in the '80s and mid-'90s. "When times are bad people want to feel good and music does that . . . The last recession [1990-92] affected us a little, but then music was one of the first industries to come out of it."

RIAA shipment data shows that recessions do, however, at least coincide with some softness in the music business; it's not always clear if these downturns are as much due to a weak album-release schedule as an economic downturn.

For example, when the coupling of the oil crisis and stagflation led to a 16-month recession that ended after the first quarter of 1975, the music industry experienced a slight downturn, with album shipments falling slightly to 369 million units in 1975 from 389.9 million units in 1974, according to the RIAA. The music industry rebounded from 1976 to 1978 with album shipments reaching 536.2 million in the latter year.

After that, "the two times that the music industry got in trouble was in 1979 and 1982," former Sony Music format guru Bob Sherwood recalls.

In 1979, another energy crisis, precipitated by the Iranian Revolution, was the backdrop for a decline in album shipments to 470.8 million units.

In 1980, album shipments rebounded to 492 million units, but then there was another recession during 1981 and 1982; album shipments slid backward during those two years to 440.8 million units.

"The industry did retrench, adjust and fixed itself, and then the CD came along," Sherwood says.

The growth of that format spurred the music industry to new heights during the rest of the '80s, culminating in album shipments reaching 740.2 million units in 1990. Then, the U.S. economy just missed lapsing into another recession in 1990-92. And once again, the economic downturn corresponded with album shipments dropping to 698.2 million in 1991 before rebounding again for the remainder of the '90s. continued on >>p36

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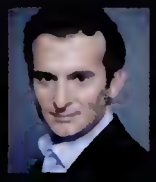
CLIVE DAVIS
Chairman and CEO
BMG Label Group



CHARLES GOLDSTUCK
President and COO
BMG Label Group

SEAN MORIARTY
CEO
Ticketmaster

FEATURED SPEAKERS INCLUDE:

MARTIN BANDIER
Chairman/CEO
Sony/ATV Music Publishing

STEVEN A. COHEN
Managing Director
Amchuitz Investment Company

JOHN FRANKENHEIMER
Co-Chairman
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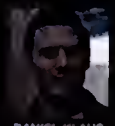

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Co-founder/CEO
Music Nation & Original Signal Recordings

STEVE LEWIS
Founder/ Managing Director
Stage Three Music

JAY MARCIANO
President
Madison Square Garden Entertainment

TOM MCGRATH
Founder/Sr. Managing Director
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LARRY MESTEL
Partner/CEO
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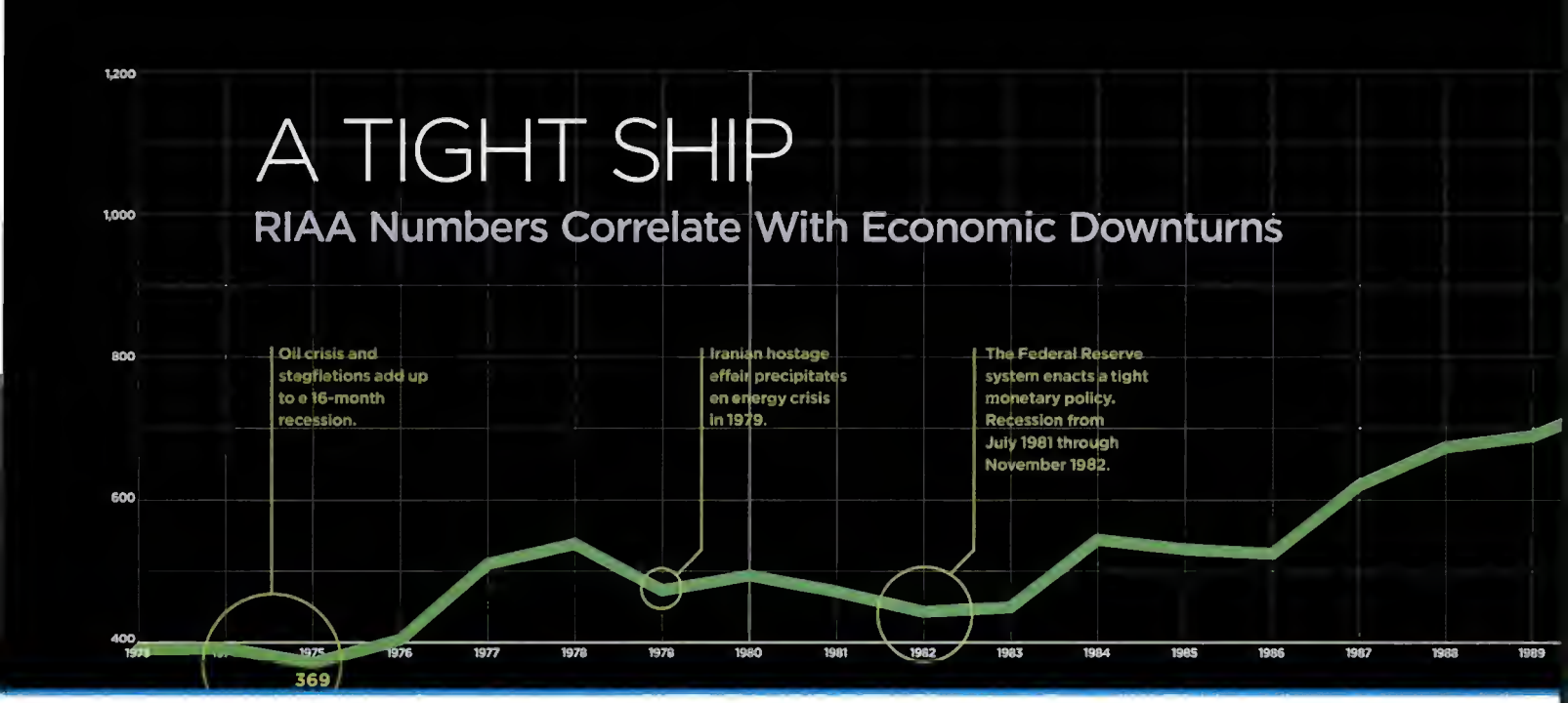


The economy has been healthy most of this decade, but that hasn't much helped the music industry.

Caught in one of the most jarring transitions to hit a U.S. business, the digital revolution has weakened the music industry even as it wrestles with a slowing economy.

"With a 15% decline in album sales, we have so many fundamental problems to resolve that a recession can't help," one senior major-label executive says. "But the economies are the least of our worries now."

But those who feel they couldn't possibly worry about anything else may want to take note: The International Council of Shopping Centers and UBS Securities, which compiles weekly retail sales, say that consumers are continuously concerned about the health of the U.S. economy, and as a result remain cautious in their spending.

For January, according to UBS, chain-store sales increased by 0.5%. "With uncertainty about the economy, and the possibility of a recession, consumers have pared their spending," ICSC chief economist/director of research Michael P. Niemira said in a statement.

"Weak retail comparable-store sales make it very clear we are in a recession," distributor Allegro CEO Joe Micallif says. "The higher prices on energy are clearly pinching the consumer."

But, Micallif adds, "it's not the end of the world for the industry." He says that most of the troubled retail and wholesale accounts have "already been flushed out," leaving behind a pretty stable account base. ■■■

MONEY TALKS

Investors And Financial Executives On What To Expect In Case Of Recession

RICH BENGLOFF

American Assn. of Independent Music president

"All of a sudden we may become a lower-cost entertainment alternative to going to the movies. Think about it: For two people to go to the movies nowadays, it could cost $50 between the movie ticket, soda and popcorn and parking, or they can stay home and listen to a music CD for $10."

INGRID CHUNG

Goldman Sachs VP of media and entertainment/cable and satellite research

"CDs are cheap enough that if there is a pullback in the economy, people aren't going to automatically think they need to cut back on music spending. Movies and music are fairly recession-proof. People look for cheaper ways to amuse themselves.

"On the flip side, some people would think twice about buying certain electronic goods, like delaying the purchase of the iPhone or MP3 players—these items might not be on the same growth trajectory as before. Things like concert tickets or show tickets might also be at risk."

JOE BIANCO

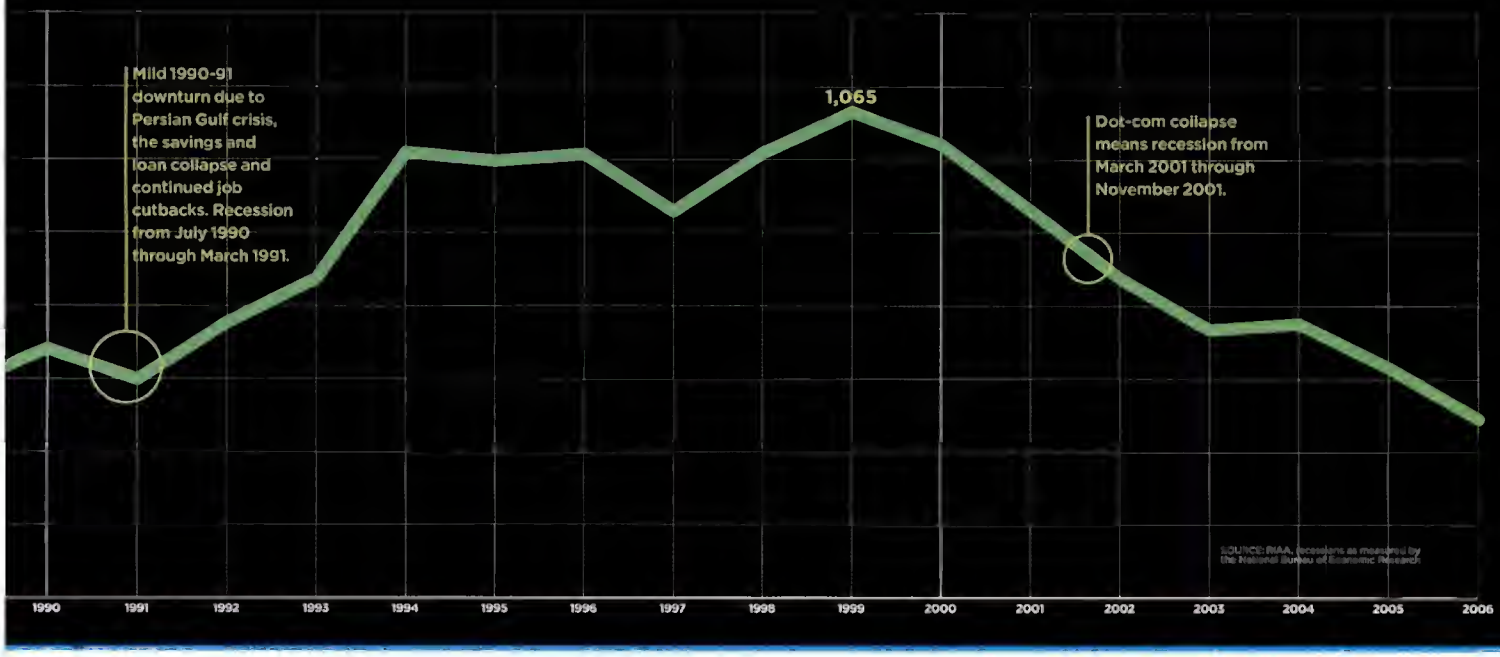
Former chairman of Sheridan Square and Alliance Entertainment; principal in music social network site WoozyFly

"What happens is a recession slows down the velocity of money. Music used to be recession-proof. That isn't true anymore. It's vulnerable now because what's happening is digital. Whatever benefits digital bestows, it doesn't outweigh the difficulties it has caused because music is now a portable file. There is probably nobody shoplifting surround-sound amplifiers, but if those amps were the size of a quarter, they would get shoplifted more often. Music has become the size of a quarter."

MICHAEL FLEISHER

Warner Music Group CFO

"Any recession will impact all consumer spending, so that will have an impact on our business, too. But there is so much other dislocation and transformation going on . . . unless a recession is really deep, I am not sure it will become a headline in our industry as it would in other industries. With physical [sales] declining so heavily, it would be very hard to parse what impact a recession would have on the music industry."



JERRY GOLD

Partner at RP Realty Industry; former WMG CFO; music consultant; Spiral Frog board member

"Today music is very accessible and available. But one thing to consider is how music is now being monetized. In an ad-supported model, maybe a recession results in less advertising."

GEOFFREY MADDEN

Partner with boutique financial advisory/investment banking firm Christman Peters & Madden

"Music is a discretionary purchase, and the last few times we went through significant recessions—'90-'92, and before that in 1979 and 1975—the American consumer didn't have other venues and other opportunities for purchases that competed with music. Now, the American consumer, especially the target age group of 14-34, has a multiplicity of choices that they didn't have 25 or 30 years ago.

"So in the past the consumer would cut back on discretionary purchases but still buy music. Now, many more options and alternatives out there are competing with music for the discretionary dollars, so music is more sensitive and vulnerable to recessionary factors than it was 20 or 30 years ago."

DREW LIPSHUR

Partner with venture capital firm Greycroft

"Historically people were concerned that consumers would stop buying music. But now that is almost an irrelevant point with physical music sales down 15%.

"Would a recession accelerate the decline of physical goods? No, not at all. The decline is happening very naturally on its own and will continue to do so until it bottoms.

"When there is a recession, people won't buy a new car, but they won't stop buying a new CD or a $10 download. Even if you look at a music subscription, I doubt anyone will cut out a $150-a-year cost because of a recession. When people are depressed, music makes them happy; it's a lifestyle choice, and not a huge amount of money to spend.

"What a recession could do is have an impact that trickles down to the music industry. With advertising models, those spends could slow down. Also, corporate balance sheets tighten up in a recession."

ANIL NARANG

Music investor; former co-chairman of Sheridan Square

"People used to buy albums for $15.99 and now can buy songs for 99 cents, or take them for free or burn them. Music is cheap to the extent that one wants to buy it; they don't need to spend $15 or $20. So it's not a high-priced form of entertainment, and much of it can be acquired for little or nothing.

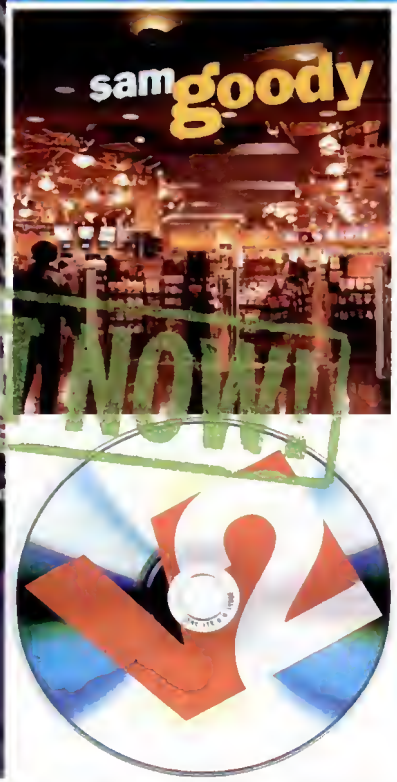
"A recession won't have a huge impact on the music business. The things that impact the music industry more than anything else are other forms of entertainment competing for people's leisure time and money like videogames. That field, the leisure lifestyle kinds of products, is growing so rapidly. If the music isn't good and there are no new bands that interest the consumer, they have plenty of other inexpensive things to turn to."

JIM URIE

Universal Music Group Distribution CEO

"Common wisdom holds that an economic downturn doesn't affect the music business. But clearly that is not the case now. Particularly, gas prices are having a significant effect on the music business and certain genres, Latin and country, are really taking it on the chin. Mass merchants track their customer store visits per month, and that has fallen off."

LIPSHUR: MALVERSON PHOTOGRAPHY



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PERCEPTION PROBLEM

Wall Street May Have Given Up On Music Prematurely

Somewhere along the way the mainstream press began consistently reporting that record labels are over; record stores, particularly independent ones, are dying; the CD is dead, music is free or will soon be; and with the Internet all artists will have millions of fans. Amazingly enough, Wall Street seems to have embraced the press' mantra on the music business as well. ■ Consequently, any investment firm seen to be making a bet on the music industry is in for a heaping dose of criticism, if not scorn, by its investors, its peers, the digerati and the press. ■ Many potential music industry investors have gotten that message loud and clear and are staying away. As one music industry executive who has been out seeking funding puts it, "There is a general sense that the minute you mention the music industry to investors, the answer is, 'Go away.' "

In fact, the boards of directors at Trans World Entertainment and at Entertainment Distribution Co. decided it was time to head for the hills, instead of remaining involved in the music business. Both boards put their companies up for sale, sources say.

Meanwhile, sources say that the EDC board decided to put that company up for sale and forgo its goal of becoming the industry's back room for manufacturing and distribution fulfillment, even though it now has the chance to land EMI's business to its relationship with Universal Music Group (UMG).

Given that type of thinking on the part of the boards, why would some institutional-type investments firms and venture capital groups stick around the music industry to get their head handed to them?

Well, believe it or not, although there are not as many investors looking at the space as there used to be, some still see opportunity in the music business, even as it goes through this painful transition.

At Trans World, founder/chairman **Bob Higgins** is attempting to take the company private, a deal he continues to work on. Interestingly, Riley Investment Management, which owns 10% of the outstanding shares, is joining Higgins in that venture. Another investment firm, Sherwood Investments Overseas, also signed a nondisclosure to access the Trans World books so that it could evaluate on whether it wants to follow through on a $7 per share offer.

Likewise, within the music industry, strategic investors have an appetite for merchandising companies, artist management and any company that can help a major achieve the 360-degree model.

When UMG acquired Sanctuary, a key "get" in that deal was the Bravado merchandising company. Also, sources say that indie labels that have their own merch operations are attractive to major labels, too.

Outside investment in the music industry isn't "drying up, it's just more difficult to convince investors that your model is the one that will work," says **Jerry Gold**, a music industry consultant who sits on the board of ad-supported download service Spiral Frog and is CFO at RP Realty Partners.

Drew Lipsher is a partner with New York venture capital firm Greycroft, one outfit still exploring the music space. Lipsher says the firm looks to make investments in businesses in the music space that have at least a digital component. Lipsher's company is "cautious about valuations, but if Greycroft finds businesses it likes, it hopes to be aggressive in making investments."

Lipsher notes that the investment community is interested in any variations on selling music digitally, particularly those that tie physical and digital together to help make music a well-rounded experience.

Other investors cite such music social networks as imeem or such applications as iLike as attractive sectors.

In the private equity sector, **Anil Narang**, who previously was co-chairman of Sheridan Square and co-invested with equity firms, says those firms "are still willing to invest in publishing and the music business but not so in the front-line record business. There, some private equity is sitting on the sidelines in some instances, but others are going after deals like the Death Row catalog," which is on the block due to the label's Chapter 11 filing.

Catalog, like publishing, is considered a safer investment, because it doesn't require the capital outlay that playing in the front-line new-release business does. But even if investors decide to bet on the catalog side of the record industry, Narang advises such investors to "make some bearish assumptions. In the past, investors might have lent 60% against the assets of a music company," now he recommends putting up 20%. So deals are getting done, but on a distressed basis.

Still, he notes there are other private equity investors sitting on the sidelines, waiting for digital and physical sales to intersect. But trying "to pinpoint where and when that will happen is like trying to catch a falling knife," he says.

But **Geoffrey Madden**, a partner with New York boutique investment banking firm Christman, Peters & Madden, says there will always be investors interested in the music industry.

"Smart institutional money is smart for a reason and a large part of institutional investing is being contrarian and counterintuitive," Madden says. "There will always be good investing opportunities in the music industry just like there are good investment opportunities in other out-of-favor industries. What the smart money is good at is finding these opportunities." ••••

TOWER RECORDS: GREG GRABOWY; SAM GOODY: DAWN VILLELLA/AP IMAGES

ARCADE FIRE, performing at New York's Central Park in 2005, is one of the most successful new bands to emerge from Canada.

NORTHERN CHILL

Canadian Music Industry Perseveres In Challenging Times

BY ROBERT THOMPSON

With CD sales falling faster than digital sales rise and with layoffs at Canada's major labels, many executives in the country's music business are worried about the implications of a continued decline in the music industry. ■ Much of the concern centers on a drop in CD sales of 5.9 million last year. Despite an increase in digital album sales of 4.5 million (counting 10 digital tracks as one album), that still meant an overall decline of 1.4 million albums. Canadian Recording Industry Assn. (CRIA) president Graham Henderson also says revenue declines for the country's major labels outpaced sales drops.

While the Canadian music industry certainly will be upbeat during Canada Music Week activities March 5-8 in Toronto, sales trends are not encouraging. Major-label downsizing could leave Canadian artists facing difficult choices about whom to work with going forward.

Specifically, many are worried that if EMI Music decides to thin operations in Canada as the company cuts 2,000 employees worldwide, other major labels in the country may follow suit.

Attic Records founder/former president Al Mair says there is little doubt the industry will continue to evolve throughout the year. "The majors are going to continue to shrink, with the resultant job losses," he says.

These changes in the majors could also affect Canadian indie labels, Mair says, which may face losing major-label distribution if shifts in policy occur.

But Dale Peters, who runs Dale Speaking, an independent marketing and publicity firm in Toronto, says that while focus is on the sector's difficulties, plenty of opportunities are open to those willing to consider alternatives to the traditions >>

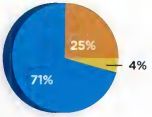
ARCADE FIRE: DAVID ATLAS/RETNA, OTTAWA CREATAS IMAGES/JUPITERIMAGES.COM

CANADA FACTS

POPULATION: 33,390,141
AVERAGE EARNINGS: $78,400 (TWO OR MORE PEOPLE IN HOUSEHOLD)
CAPITAL: OTTAWA (POPULATION: 774,072)
OFFICIAL LANGUAGES: ENGLISH, FRENCH
BROADBAND SUBSCRIPTIONS PER 100 PEOPLE: 23.8

MUSIC FACTS

SALES AWARDS FOR ALBUMS:
Platinum: 100,000 units
Gold: 50,000 units
PHYSICAL SALES, JAN.-NOV. 2007:
37.9 million units
PHYSICAL SALES REVENUE, JAN.-NOV.:
$382.4 million Canadian ($375.7 million)
MARKET SHARES 2006:



- International repertoire
- Domestic repertoire
- Classical, and other repertoire

TOP THREE BEST-SELLING DOMESTIC ALBUMS OF 2007
1. "Call Me Irresponsible," Michael Bublé (Reprise)
2. "Taking Chances," Celine Dion (Sony)
3. "The Best Damn Thing," Avril Lavigne (Sony)

TOP THREE BEST-SELLING INTERNATIONAL ALBUMS OF 2007
1. "Noel," Josh Groban (Reprise)
2. "Lost Highway," Bon Jovi (Universal)
3. "Good Girl Gone Bad," Rihanna (Universal)

MEDIA FACTS:

KEY NATIONWIDE RADIO STATIONS
Hot AC CHUM-FM Toronto
Listenership: 1.2 million

RETAIL FACTS:

KEY BRICK-AND-MORTAR RETAILERS
HMV Canada, Wal-Mart, Best Buy Canada, Future Shop
KEY LEGITIMATE ONLINE RETAILERS
HMV.ca, Amazon.ca, Chapters.ca, archambaultzik.ca

SOURCES: Canadian Recording Industry Assn., Organization for Economic Co-operation and Development, Canadian Wireless Telecommunications Assn.

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YOUR FAVORITE ENEMIES, above, and CUFF THE DUKE, right, are poised for success.

of the music business.

Peters points to an act he works with, Your Favourite Enemies. The act from Montreal has sold more than 40,000 copies of its latest EP by utilizing the Internet and having direct contact with fans.

"I love the fact there are acts out there that want to promote themselves and build their talent over time," Peters says. "Things are changing, but those that are changing with them have plenty of opportunities."

Peters adds that an increasing number of artists are actively taking roles in the business of their careers and are seeking alternative methods of gaining attention.

"A lot of the acts I work with are treating this like a business, which is what they should be doing because that's exactly what it is," he says. "They are saying, 'I want to be an artist, but I want to have control over my career.' And that is exciting to see."

> 'There are acts who want to promote themselves and build their talent over time.'
> —DALE PETERS

Although a band like Arcade Fire proves Canada's strength as a source of international talent, rising acts like Basia Bulat, Tokyo Police Club, State of Shock, Your Favourite Enemies and Cuff the Duke wait in the wings. As the Canadian Radio-television and Telecommunications Commission (CRTC) ponders enforcing an "emerging artist" provision as part of radio licensing, Canadian acts are finding difficulty being heard, says Jill Snell, president of Angeline Entertainment, a Toronto-based label imprint and marketing organization. Snell says it is often a case that an act is only deemed worth noticing if it has had success abroad.

"Radio won't support a debut Canadian act unless someone else first takes the plunge, in most cases, an international party who is willing to take the risk," she says. "Canadian radio has become about the song, not about the artist, but I guess long gone are the days when radio assumes any responsibility for Canadian artist development."

Canadian Independent Record Production Assn. president Duncan McKie agrees. "Getting new artists played is still a real concern," McKie says. "We have not yet seen any definition of new acts promised by the CRTC."

Additionally, the CRIA and CIRPA remain focused on altering Canada's copyright laws to limit free downloading on peer-to-peer sites. There was an expectation that a new law would emerge late in 2007 that would add clarity to the debate in Canada over file-sharing, but the government delayed the bill, which is now expected in the spring.

McKie says his labels need to be paid for the investment they are putting into developing new Canadian acts and stronger legislation is a necessity.

Canada's music retail industry also raises concerns. In 2007, music retailer Music World, owned by Pindoff Record Sales, went into receivership. The chain had 72 stores, and though a new owner has pledged to keep some of them open, there is increasing concern among many in the music business that too much of the retail market now rests with HMV Canada.

"The placement of music at a chain like HMV is increasingly becoming an issue, and we're being overshadowed by things like DVDs," says a major label-executive who asked to remain anonymous. "And I think catalog sales are becoming an issue just about everywhere." ••••

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NEW FRONTIERS

Canadian Music Week Takes On Challenges Of Changing Industry BY ROBERT THOMPSON

Canadian Music Week (CMW) will focus on new concepts and alternative revenue streams that artists and labels can pursue, event founder/president says Neill Dixon, while speakers like Research in Motion co-CEO Jim Balsillie will discuss the possibilities of the digital marketplace. ■ Built upon a theme of "the rebirth of music," Dixon says the focus of this year's event will be forward-looking. ■ "The focus is squarely on the future and not about trying to save the past," he says. "With CD sales still sliding, the industry is looking for new ideas and alternate revenue sources to make up the shortfall."

CMW activities will take place March 5-8 in Toronto. The event, for which Rogers Music-Store is the title sponsor, includes a trade show, industry convention, a music festival featuring some 500 acts and the Canadian Music Industry Awards.

Honorees this year will include Nettwerk Music Group co-founder Terry McBride, Insight Production president/Juno Awards producer John Brunton and singer Alanis Morissette.

For CMW, staying ahead of changes in the industry is key, Dixon says, noting the conference will offer a one-day "Millennials" event aimed at providing the music industry with a better understanding of the "millennial demographic," the group born between 1978 and 2000. The event will present the industry with options on how this demographic interacts with media and the opportunities presented in marketing to a highly mobile group.

Among the key elements of the conference is the Digital Music Summit, which kicked off three years ago. This year's version includes BlackBerry maker Balsillie, who will be one of the keynote speakers, as well as Universal Music Group eLabs executive VP Rio Caraeff.

Dixon says CMW has been preaching about the potential of the digital marketplace since its first keynote on the sector in 1993. He said at the time that a speech by former Massachusetts Institute of Technology chairman Nicholas Negroponte that predicted the decline of the CD and an emerging digital marketplace was ignored by many in the Canadian music industry.

'The focus is squarely on the future and looking for new ideas.'
—NEILL DIXON

"He accurately predicted the end of the CD and its compressed digital replacement, which would change the business forever," Dixon adds. "Unfortunately many major-label and retail executives in the audience missed the message as they scoffed at 'the academic futurist that doesn't know our business.' "

"They're listening now," he says. "But it may be too late for some."

Dixon adds that while there are a lot of individuals preaching gloomy scenarios for the music industry going forward, there is an equally important group of upstarts embracing the opportunities that new and emerging technologies present.

"There's an enthusiastic new generation of Internet- and mobile-savvy DIY indies that are ready use technology to reinvent the business and create a new world order," he says. •••

NORTHERN ROUTE

Canada's Touring Market Remains Strong From Coast To Coast BY RAY WADDELL

The Canadian touring market is still on fire. "Maybe you need to talk also to some of my colleagues in the other provinces as well, but by current accounts, Canada is still selling tickets and the traffic is still on the road," says Patti-Ann Tarlton, director of bookings at the Air Canada Centre (ACC) in Toronto. Billboard did check with the other provinces, and the news was the same from the other side of the country. "Yes, the Canadian market is still hot," says Shane Bourbonnais, president of touring/business development for Live Nation Canada, based in Vancouver. "Bookings are looking really strong, [with] lots of the big Canadian acts, such as Avril Lavigne and Michael Bublé, out early in 2008, along with many of the big international acts."

Live Nation Canada chairman Riley O'Connor in Toronto adds, "The summer looks like the best mix of genres of acts I have seen in over two years."

Tarlton's bookings at the ACC show that mix. "We are just about to play out four Spice Girls, and Bon Jovi has added their record-setting fifth show" at ACC, she says. "Country music is playing nationally, TV shows gone live are still selling tickets, Ozzy [Osbourne], Bublé, Lenny [Kravitz], Rascal Flatts, Foo Fighters, Iron Maiden, Avril, Celine [Dion], [John] Mellencamp, Matchbox Twenty, Three Days Grace and wrestling are all up and doing numbers in Toronto."

Similar news comes from the Scotiabank Place in Ottawa, where 2008 "is shaping up to be a great year," according to venue VP/executive director Tom Conroy. Already on the datebooks for the first quarter are Mellencamp, Rascal Flatts, Foo Fighters, Martina McBride, Carrie Underwood, Def Leppard and Disney's "High School Musical." "The rest of the year should see the business continue at a similar pace," Conroy says.

The question that remains, as it has for the past few years, is how can the market stay at the same levels? "We all expect the market of Canada—it really is one market to all of us from coast to coast—to sustain," Conroy says. "Live Nation is promoting the majority of shows, but AEG is beginning to make tracks here in Canada, and we welcome their business."

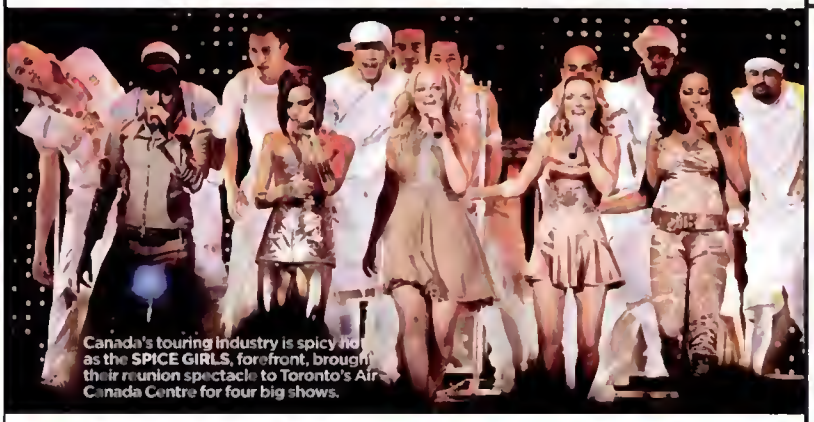
Still, agents and promoters should use caution when routing tours through Canada. "It's only on fire for acts that do not overplay by coming back six months or a year later," O'Connor says. "Acts that plan strategically to tour Canada with well-thought-out launches in marketing their new product and price-point sensitivity on a market-by-market basis will do solid business."

Tarlton says that while the state of the U.S. economy makes news north of the border, the Canadian touring market is anything but skittish.

"We remain cautiously optimistic about Canada, and the dollar is still hovering around par, which bodes well for the business," Tarlton says. "This summer looks like it will be outdoor-based, yet I am still challenged to find time in our arena schedule to execute a number of capital improvements based on the demands of the live industry."

Right now, success is breeding success in Canadian markets coast to coast.

"There are some really great markets to route through, and thanks to strong sales in all the markets, we are seeing more and more confidence from promoters and agents, who in turn view Canada as an excellent market," Conroy says.



Canada's touring industry is spicy hot as the SPICE GIRLS, forefront, brought their reunion spectacle to Toronto's Air Canada Centre for four big shows.

ANDREW WALLACE/TORONTO STAR

.biz For a look at five hot bands from Canada poised for success, go to billboard.biz/canada.

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MUSIC

'American Idol' judges **RANDY JACKSON** and **PAULA ABDUL** had discussed collaborating for years before moving forward last summer.

POP BY JILL MENZE

FOREVER HIS GIRL

New Abdul Track Introduces All-Star Jackson Album

After dabbling in nearly every area of the music industry, Grammy Award-winning producer/musician and "American Idol" judge Randy Jackson is adding "solo album" to his already impressive résumé, and he's bringing "Idol" colleague Paula Abdul along for the ride.

The Abdul-driven "Dance Like There's No Tomorrow" is the first single from "Randy Jackson's Music Club, Vol. 1," due March 11 via Jackson's new Concord Music Group imprint Dream Merchant 21. The 12-track collection showcases a diverse range of artists, from established vets like Mariah Carey, Travis Tritt and Richie Sambora to such up-and-coming talents as Barbi Esco and Kelli Selah.

For Abdul, whose last new single was 1995's "Crazy Cool," the collaboration with Jackson consummated several years of vague conversations about working together. But during "Idol" auditions last July in San Diego, "Randy kept saying to me, 'I've got the perfect song for you. It sounds like you, like now, it's like a nod to you and your past, but it's you now,' " Abdul says. "And he played it, and it was after the first two bars. I knew it was a hit. I knew it was a total smash."

The track was produced by Jackson and the Danish duo known as Deekay. Oliver Leiber, who wrote and produced Abdul's "Forever Your Girl" and "(It's Just) The Way That You Love Me," did some additional vocal production. Jackson and Abdul premiered the single Jan. 18 on Ryan Seacrest's KIIS-FM radio show in Los Angeles, and it was serviced to top 40 stations Super Bowl weekend (Feb. 2-3) to coincide with Abdul's pregame performance of the song.

"There was an incredible amount of interest [in the single], I termed it even curiosity, in the very beginning," Concord GM Gene Rumsey says. "I think cynics who were curious all of a sudden heard it and realized, 'Hey, this is a pretty good song.' "

That initial curiosity led to a No. 76 debut on the Pop 100, but "Dance" vanished from the charts after just one week. The corresponding video debuted on fox.com Feb. 20 and enjoyed an airing on "American Idol" the next day, which Rumsey hopes will bring back momentum after the post-Super Bowl lag.

"Usually dance radio is a little more forgiving and respectful of heritage artists," radio consultant Guy Zapoleon says, in explaining top 40's apparent aversion to the single. "But today more than ever, our musical culture is about youthful artists who radio might have laughed at five or six years ago. For somebody like Paula, it's a process of rebuilding her image. She's still seen as a '90s pop artist."

There is no confirmation on the follow-up single, although with the genres touched throughout the album—from the duet of "Idol" alums Katherine McPhee and Elliott Yamin to Joss Stone and the Clipse's cover of Dionne Warwick's "Walk on By" to John Rich, Anthony Hamilton and Sara Watkins' countrified take of Michael Bublé's "Home"—several markets serve as potential targets.

"I've never really wanted to do a solo record," Jackson says, adding that the melange of styles is a nod to his multicultural hometown of Baton Rouge, La. "But I always said that if I did one, I'd love to do one like those Quincy Jones albums like 'Back on the Block' [and] 'Dude' . . . They showcased new talent he was trying to break."

And although Concord is relying heavily on Jackson's "Idol" recognition factor, Rumsey says a lot of time and energy was invested to help accurately gauge his target audience and avoid "the shotgun [marketing] approach of, 'Oh, everyone who watches 'American Idol.' "

Album exclusives will be available at Target and Wal-Mart, which include a making-of from the "Dance" video shoot and exclusive audio content, respectively.

In addition to starting up his new label, Jackson was recently named senior A&R consultant/producer for Concord/Stax and is executive-producing MTV series "Randy Jackson Presents: America's Best Dance Crew." As for what's in the pipeline at Dream Merchant, Jackson says he's working on records for newcomers Esco and Selah.

He says the goal of the label is to stay small and cultivate talented singers and songwriters, not necessarily break the next big pop star. "Great writing and great singing—that's great artistry. That's what the label stands for and that's why I called it Dream Merchant—where your dreams come true." ■■■

Additional reporting by Jonathan Cohen and Gail Mitchell.

KEVIN ESTRADA

LATEST BUZZ

>>>SWEET TOOTH
Madonna's new album has been christened "Hard Candy" and will arrive April 29. It is her final studio release for Warner Bros. before she transitions to Live Nation Artists. First single "Four Minutes" will hit U.S. radio in late March. Madonna collaborated with Timbaland, Pharrell Williams and Nate "Danja" Hills on the follow-up to 2006's "Confessions on a Dance Floor." Also appearing is Justin Timberlake, who will induct Madonna into the Rock and Roll Hall of Fame March 10 in New York.

>>>'BEAT' HAPPENING
A cover of Michael Jackson's "Beat It" is among the many treats to be found on "*****," Fall Out Boy's first live release. Due April 8 via Island, the project will be available as a CD/DVD or DVD only; the Jackson cover is a studio version featuring a "special guest guitarist" yet to be named. "*****" was taped June 22, 2007, at Phoenix's Cricket Pavilion. The DVD sports all eight Fall Out Boy music videos and a wealth of behind-the-scenes footage.

>>>DOWN AND 'DIRTY'
Having just wrapped three New York shows with ex-Blind Faith colleague Eric Clapton, Steve Winwood has signed a new deal with Columbia Records. His label debut, "Nine Lives," will arrive April 29. Clapton contributes guitar on first single "Dirty City," which is at iTunes now. Look for Winwood on tour with Tom Petty & the Heartbreakers in the United States this summer.

>>>WELCOME BACK DONNA
Donna Summer will break a 17-year drought of studio albums with all new material thanks to a new deal with Sony BMG's Burgundy Records. Dubbed "Crayons," the project will arrive May 20. Summer is working with a wide range of collaborators, including Danielle Brisebois, Greg Kurstin, JR Rotem, Lester Mendez and Evan Bogart. The artist's last album of completely new material was 1991's "Mistaken Identity" (Atlantic).

Reporting by Jonathan Cohen.

CHRISTIAN BY DEBORAH EVANS PRICE

MOVE THE MASSES

Leeland Aims To Turn Critical Acclaim Into Commercial Glory

LEELAND

With the 2006 release of "Sound of Melodies," Texas-based rock band Leeland became the critical darling of the Christian music community. Its debut disc earned the group a Grammy Award nomination for best pop/contemporary gospel album as well as four Dove Award nominations.

In addition, 19-year-old frontman Leeland Mooring's songwriting prowess caught the attention of Christian music titan Michael W. Smith, and the teen co-wrote several tracks for Smith's 2006 Reunion album "Stand."

Now Leeland is hoping to deliver big with its sophomore release, "Opposite Way," released Feb. 26 via Essential.

"We wrote some on the road and finished most of the songs in the studio when we recorded them," Mooring says. "I think it's a good thing. I'd rather be recording in a fast mode than a slow mode."

It has indeed been a case of life in the fast lane for Mooring, who along with his elder brother Jack, Mike Smith, Jake Holtz and Matt Campbell constitute Leeland. The band has been on the road opening for Casting Crowns on the Altar and the Door tour, and Mooring says interacting with other young Christians while touring helped fuel the new material.

"One of the things we've seen is how our generation wants to be a part of something that is bigger than themselves," Mooring says. "There are so many types of pleasures the world has to offer, but everything in this world ultimately leaves you empty and alone. Nothing in the world will satisfy that kind of spiritual void in your life."

Mooring says the band's goal with the new record was to encourage young people to stand up for their beliefs. "[We want to] raise up a new generation of worshippers," he says, "who do whatever it takes to make that 'opposite way' a reality in their lives. We really hope this will change a lot of kids' lives."

Mooring began writing songs about his faith at an early age. He signed his first publishing deal with EMI's Christian publishing arm when he was only 15. By the next year, the band had signed a recording deal with Essential, a label under Sony BMG's Provident Music Group umbrella. Thus far, "Sound of Melodies" has sold 38,000 units in the United States, according to Nielsen SoundScan.

First single "Count Me In" is No. 28 this week on Hot Christian Songs. "The single is moving well, and we think we'll have some radio success out of this record that we didn't see out of the first record," Provident Music Group senior VP of sales and marketing Ben Howard says. "They have a lot of big fans among radio programmers, but at the same time because of their uniqueness and the different sound of the music, they had a hard time figuring out how to play Leeland."

Howard says Leeland's exposure on the Casting Crowns tour has been key in getting the word out about the new record. The label has partnered with radio in tour markets for a special promotion tying into Mooring's trademark red locks. "We encourage listeners to show up with red hair or with red wigs, and the first 50 people that arrive get a special meet-and-greet with Leeland," Howard says. One fan from among those first 50 also receives two front-row tickets.

The Provident team capitalized on Valentine's Day with a reduced-price, 24-hour presale targeting a very narrow community in its database, Howard says. "We had challenged our team to sell 500 and they presold over 2,000 CDs in 24 hours."

GLOBALPULSE

EDITED BY TOM FERGUSON

ASIA

>>>ASIA'S PHOENIX RISES
Veteran supergroup Asia's new album, "Phoenix," is aptly titled —because it's the first studio set by the band's original lineup of John Wetton, Steve Howe, Carl Palmer and Geoff Downes in 25 years, and because it follows Wetton's emergency triple-bypass heart surgery last summer.

"He had a real scare, but once [the surgery] was over they went straight into the studio to make the record," says Mario de Riso, head of Naples, Italy-based Frontiers Records, which has worldwide rights to the album. The record will be released April 14 throughout Europe. De Riso says a North American release via EMI Capitol will follow, with international licensing deals in negotiation. Classic rock specialist Frontiers has previously issued albums by Wetton and Downes, plus acts like Styx, Dokken and Rob Halford.

Formed in 1981 by former members of Yes; King Crimson; Emerson, Lake & Palmer; and the Buggles, Asia topped the Billboard 200 with its self-titled Geffen debut. Subsequent releases, however, didn't match that success, and several later albums saw Downes as the only original member.

De Riso says the new album "brings back the classic Asia sound, but has elements of the past experiences of all four musicians. [That's] reflected in the live shows, where they play songs by their previous bands."

Having toured in Europe, Japan, and North and South America since re-forming in late 2006, the quartet begins a global trek (booked by Talent Consultants International) March 1 in the United Kingdom. U.S. dates begin April 4. Asia's publishing is through Warner/Chappell/copyright control.

—Steve Adams

>>>'FLOWERS' POWER
Kathleen Edwards admits her music isn't easy to classify. The critically acclaimed Canadian singer/songwriter's third album, "Asking for Flowers," bows March 4 on Maple Music in Canada and Rounder in the United States, with Zoe issuing it in Europe the same week.

The new set, co-produced by Jim Scott (Tom Petty, Whiskeytown), offers a more elaborate take than before on Edwards' distinctive brand of pop, rock and Americana. "I delivered a record that I think is less commercial," she says. "A lot of people would probably be happy if I wrote a lot of poppy, catchy songs—I'm just not in that head space."

It took a while for Edwards to figure out what shape the record would take. "I really had nothing in the bank when I came off tour in 2006," she says. "Now I'm at the other end of it, I realize a lot of my songs come from having observations of those around me, and I hadn't had many because I'd just been on the road." Edwards is booked by the Agency Group (Canada), Creative Artists Agency (United States) and Helter Skelter (Europe).*—Robert Thompson*

>>>AMEN CORNER
Warner Music Italy is hailing the success of alternative trio Baustelle as the first fruit of its embrace of the 360-degree model. The act's first Warner album, "La Malavita" (2005), made the FIMI top 20, but follow-up "Amen" debuted at No. 4 after its Feb. 1 release. Warner Italy artistic director Tino Silvestri says "Amen" has shipped 35,000 copies (gold) and hopes to hit 70,000 by June.

"We're particularly pleased," he says, "as Baustelle [is] one of the first examples of our new model of business. Under their contract we're also entitled to a share of touring, merchandising, sponsorship and publishing revenue."

"Amen" is Baustelle's fourth album. Sales have been boosted by hefty airplay for lead single "Charlie fa Surf," but the band's visibility was also enhanced by penning a single last year for another Warner artist, Irene Grandi. The song, "Bruci La Città," was Italy's summer hit of 2007.

Warner doesn't have any concrete international plans for Baustelle, whose publishing is shared by Universal Music Publishing and Warner/Chappell; live work is handled by Live Nation in Milan. *—Mark Worden*

LELAND: TEC PATAJA, ALBERTA CROSS: OPHELIA WYNNE; PRINCESS ADANA: JON ABEYTA

ALBERTA CROSS

NOWHEARTHIS

YOUR GUIDE TO UNSIGNED BANDS COMPILED BY KATIE HASTY

>>>ALBERTA CROSS

Contact: Rene Symonds, manager, rs@machinemanagement.co.uk, +44 0 207 247 4227

Last year, British roots-rock outfit Alberta Cross released a seven-song EP, "The Thief and the Heartbreaker," via Geffen in the United States and Fiction in the United Kingdom to much critical success. However, among reorganizational turmoil at Universal and shifting A&R priorities, the band cut strings with the major after losing the option for a full-length during its contractual period. Which isn't a bad thing, according to Alberta Cross principal Terry Wolfers.

"Everything's wide open now," says Wolfers, who co-writes the dusty and soulful tunes with singer Petter Ericson Stakee. "We've really started to build something [in the States]." Alberta Cross shared the stage with former members of Shudder to Think and OK Go at the Barack Rock concert/rally in February in New York and overtook the city's Living Room for a few dates, in addition to rocking the CMJ Music Marathon last fall.

The response, he says, has been good enough that the band plans to move to New York permanently this spring and is mulling a "darker" full-length with potential producers like Alan Bezozi (Regina Spektor) and Victor Van Vugt (Nick Cave, PJ Harvey).

"At an early stage we realized there was a huge opportunity for the band in America," co-manager Rene Symonds says. He and his partner Iain Watt at Machine Management also handle artists like Mika and post-Test icicles project Lightspeed Champion. "We almost immediately appointed Sam Kirby, Marc Geiger and Seth Seigle at the William Morris Agency to help us on the U.S. strategy." The booking giant has secured a slot for Alberta Cross at the Roxy Festival March 29 in California and at the new All Points West fest in early August in New Jersey. *—Katie Hasty*

>>>KIM KLINE

Contact: Kim Kline, 310-403-8976, info@kimklinemusic.com

To hear Kim Kline talk on the phone is a distant cry from what you would expect from her music. Raised in an "itty bitty" Texas town, the 27-year-old pop/rock artist speaks in a bubbly drawl, an upbeat opposite of her often shadowy and rough-edged song persona.

"I can be the nicest person in the world, but I just write really dark," she happily says. Much material from her self-titled 2007 debut was culled from a difficult era in her life, in 2004-2005, when her mother suffered a brain aneurysm and a heart attack, and her grandmother and grandfather passed away. The album has sold 8,000 copies in the United States, according to Nielsen SoundScan.

It was also during this time Kline was settling into her new life in Los Angeles, where she now runs the "Kim Kline music brand." The term is apt, considering her sponsorships from Sinful Affliction Clothing, Hudson Jeans and a forthcoming jewelry line via Mr. Luxury, all alliances she helped cement while working in the fashion industry as a sales rep in California. She's also the face of USB wristband promotion company Aderra (Billboard, Feb. 23); the company is using her image and music as part of their presentation to new clients and fans.

Some radio stations, particularly those in tertiary markets (think: KSPI Stillwater, Okla.; WCMT Troy, Tenn.; and WFDL Fond du Lac, Wis.) have taken kindly to Kline's single "Inside." "To look at me, you'd think I'm just a pure top 40 artist," the photogenic belter says. "But then you hear the guitars. I think we're at a good place in time for women in rock. The marketplace needs to hear a woman's voice." *—KH*

>>>PRINCESS ADANA

Contact: Debbie Fontaine, fontainetaient@aol.com

Princess Adana has already made a name for herself in her native Trinidad and Tobago, but now she's attempting stateside success. Her arresting blend of reggae-infused R&B and natural dance moves won her the talent showcase at Billboard's eighth annual R&B/Hip-Hop Conference last November.

PRINCESS ADANA

Adana, who turns 20 in April, is no stranger to winning competitions. She dominated her first at age 15, a local talent contest while attending the Tobago Academy of Performing Arts on a dancing scholarship. Deciding to focus on music, she met manager Andre Thorne of BWV Entertainment (Brothers With a Vision). Since then, she's become a staple on radio and in dance clubs in the region, thanks to soca hits "Out of Control" and "Uncertain." Adana, who is a contracted performer at six major hotels in the islands, came to the attention of Beverly Hills, Calif.-based Fontaine Music Agency (which repped Bad Boy group Dream) after performing at an international talent competition in August 2006.

"Adana has a sultry alto a la Lauryn Hill," Debbie Fontaine says. "She doesn't have the typical soprano that everyone else seems to be doing."

Influenced by Anita Baker and Eddie Levert, among others, Adana (last name Roberts) has since opened the 2007 Tobago Jazz Festival, which featured Elton John, Mary J. Blige and Al Green. Having already released one indie album, Adana and Thorne are hard at work on another set melding her love of soca, reggae and R&B/soul. "I'm a singer from the heart," Adana says. "I just want to sing, dance and be what I am on the big stage." *—Gail Mitchell*

FROM FIRST TO LAST

ROCK BY ANN DONAHUE

Rock The Cash Box

From First To Last Strikes Up The Brand

By the online numbers, From First to Last has scored some impressive digits. Its MySpace page has snagged 1.2 million profile views, and from there, fans have tallied 20 million plays of its songs.

Building up these numbers, however, hasn't necessarily meant playing by the book. Now under the management of Suretone's Jordan Schur (see Q&A, page 26), the rock quartet has made a number of partnerships outside of the music arena to boost awareness of its self-titled album, due April 15. (FFTL's prior albums, 2006's "Heroine" and 2004's "Dear Diary, My Teen Angst Has a Body Count," were released on Epitaph and have sold a combined 304,000 units in the United States, according to Nielsen SoundScan.)

Schur says those records were "independent releases that have never gone to radio. We've taken the time to develop them on the road, through new media, through lifestyle marketing efforts . . . they're my baby."

Among the partnerships:

■ **Electronic Arts**. As part of a publishing deal with EA's label Artwerk, FFTL tracks will appear in the next 11 videogames from EA, Schur says, including best sellers "Madden NFL 09," "FIFA 09" and the next edition of "Need for Speed." "The perfect storm collided in Jordan's office late last year," EA worldwide executive of music Steve Schmur says. "He started playing me From First to Last and I almost fell out of my chair. It was the best rock record I had heard in . . . I don't know how long. They are a picture-perfect gamer band." In addition, FFTL will get promotion on ea.com and on the videogame giant's EA Trax site, which is dedicated to the music that appears in EA games.

■ **Hot Topic**. Starting at the end of February, the retailer has given counter placement to a FFTL teaser CD, which includes two tracks from the upcoming album, and retails for less than $3. Fans can get one of the band's shirts and the CD together for $12, Schur says.

■ **MySpace**. The band performed at a MySpace Secret Show last summer in Omaha, Neb., alongside Hawthorne Heights and Secondhand Serenade.

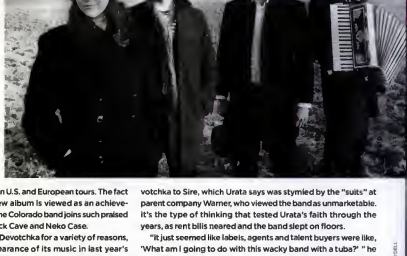
■ **MTV**. On March 5, FFTL will open for the Cure at a concert in Valencia, Spain, which will be filmed by MTV and play on MTV International as part of the April run-up to the album's release, Schur says.

In addition, billboard.com debuted the guitar-driven anthem "We All Turn Back to Dust" on Jan. 23, tallying 2,800 streams in just two days.

That's not to say Schur won't take advantage of traditional ways to break through, namely touring. Currently, the band is on Hot Topic's 2008 Take Action tour alongside Every Time I Die and the Bled, and it has landed a spot on the 2008 Vans Warped tour, which also counts EA as a sponsor.

"I genuinely believe, because we've done the two years of work, that From First to Last will become the biggest rock band on earth," Schur says. "Brick by brick, we're going to build them into what we know they are. They've made the record that will demand the respect." ■■■

DEVOTCHKA



WORLD BY WES ORSHOSKI

The Long Haul

Anti-'s Devotchka Is Winning Fans Over, One At A Time

When he founded Devotchka as an "experiment" more than nine years ago, singer Nick Urata's idea was to blur the line between the musics of East and West, between gypsy and mariachi, tubas and theremins, bouzoukis and guitars. There was a "pinging away for older times and exotic, faraway places," he says.

"It was a time when I thought, 'How the heli am I ever going to get there? Why don't we try to get there in the music?' "

At the time, success meant merely being able to keep this experiment afloat, and make some money doing it. While that remains a concern almost a decade later (the group's five indie releases have sold only a combined 80,000 copies in the United States, according to Nielsen SoundScan), a lot has changed.

If co-manager Mat Hail recalls days when he had to convince everyone from labels to writers that Devotchka's music wasn't some "world-music nightmare," he and the band now find themselves in such unlikely positions as having to decline fast-food giant McDonald's request to use a Devotchka song in a commercial.

For the majority of listeners in and outside of the music industry, Devotchka's meid of unlikely musical bedfeilows has proved a hard pill to swallow. But the critically lauded group and its management's long-term strategy of earning one fan at a time is inching toward pay dirt.

Nearing the March 18 release of its sixth album, "A Mad and Faithful Telling," Urata's vision—of creating cinematic music capturing the feeling of "black-and-white movies from another country" and the accordion/wedding jams of his childhood—is enjoying some of the best media attention of the band's career. In addition to binders of glowing press, Devotchka has been anointed a band to watch by the likes of KCRW Santa Monica, Calif., and NPR. Such noncommercial radio fans as KEXP Seattle and KCMP Minneapolis will spotlight the group on the air next month from South by Southwest.

The band will make its first appearance at the annual Coachella festival this year and will appear on "Late Night With Conan O'Brien" before embarking on U.S. and European tours. The fact that Anti- is releasing the new album is viewed as an achievement on its own by some, as the Colorado band joins such praised labelmates as Tom Waits, Nick Cave and Neko Case.

Things are congealing for Devotchka for a variety of reasons, none smaller than the appearance of its music in last year's Academy Award-winning "Little Miss Sunshine." it created a spike in sales, but not as much as band and management would have liked. That soundtrack succeeded steadily increasing radio and press support and smart, tenacious bookings that found the group supporting acts as varied as Donovan and Marilyn Manson.

The Anti- deal follows an attempt by Seymour Stein to sign Devotchka to Sire, which Urata says was stymied by the "suits" at parent company Warner, who viewed the band as unmarketable. It's the type of thinking that tested Urata's faith through the years, as rent bills neared and the band slept on floors.

"It just seemed like labels, agents and talent buyers were like, 'What am I going to do with this wacky band with a tuba?' " he says. "I think that end of the business has gotten kind of narrow-minded. If you look at any period of time when music has changed for the better, it was always someone coming out of left field."

With fellow East-meets-West ensembles like Gogol Bordello also enjoying higher visibility, manager Hail is leery of listeners attacking Devotchka for jumping on a bandwagon. "They've been doing this for nine years. I see them as pioneers." ■■■

PHOTO: MARIO TOLAND, ANDREW CISELLA

THE BILLBOARD REVIEWS

ALBUMS

POP

MICHAEL McDONALD

Soul Speak
Producer: *Simon Climie*
Universal Motown
Release Date: *March 4*

It's not quite "Motown X," but Michael McDonald is certainly taking his time transitioning back to making original music. "Soul Speak" features 11, well, soulful covers from his personal favorites, along with a trio of new songs that hold their own amidst their formidable surroundings. Highlights include a winning, sultry take on Leonard Cohen's "Hallelujah" and subtle versions of Teddy Pendergrass' "Love TKO" and Van Morrison's "Into the Mystic," while a too-lush treatment of Bob Marley's "Redemption Song" is the album's only outright miss. McDonald maintains the soulful mood on the originals, too, with the smooth and quiet "Only God Can Help Me Now," the lushe "Can't Get Over You (Getting Over Me)" and the more forceful "Enemy Within." Soul, it seems, still speaks most convincingly in McDonald's world.—*GG*

ROCK

THE BLACK CROWES

Warpaint
Producer: *Paul Stacey*
Silver Arrow
Release Date: *March 4*

When Chris Robinson sings "Hallelujah, come join the jubilee" on album opener "Goodbye Daughters of the Revolution," it's an invitation Black Crowes fans consider overdue. "Warpaint" is the group's first new studio album in seven years, and somehow it's more energetic and focused than anything since, perhaps, 1994's "America." "Warpaint" mines the same Allmans-to-Zappa synthesis of influences that's been the Crowes' stock in trade but finds the group fortified by sharp songwriting and lace-tight, live-sounding performances. The Crowes remain loud and proud proponents of psychedelic trippiness on "Daughters," "Whoa Mule" and "Wounded Bird," and dig into some gritty grooves on "Walk Believer Walk," "Evergreen" and a spirited cover of the Rev. Charlie Jackson's "God's Got It." "Oh Josephine" and "There's Gold in Them Hills" deliver mellower moments, and the 11-song set establishes the group's return as something to crow about.—*GG*

KATHLEEN EDWARDS

Asking for Flowers
Producers: *Kathleen Edwards, Jim Scott*
Zoë/Rounder
Release Date: *March 4*

"Asking for Flowers" is a fourth-album masterpiece from this Canadian singer/songwriter, filled with literate and provocative lyricism, vivid characters and cinematically engaging scenarios. Kathleen Edwards chronicles romantic turmoil in "Buffalo," "The Cheapest Key" and the title track, then turns around for such sweeter romantic paeans as "Sure As Shit" and "Scared at Night." There's the rocking, country-flavored energy of "The Cheapest Key" and "I Make the Dough, You Get the Glory." Elsewhere, she mines topical matters on the draft resister's ode "Oil Man's War," the media and environmental concerns of "Oh Canada" and "Alicia Ross," whose content was drafted from a real-life murder. After three predecessors, Edwards may be "Asking for Flowers" but we hope she'll be satisfied with well-deserved plaudits.—*GG*

GUTTER TWINS

Saturnalia
Producers: *Greg Dulli, Mark Lanegan, Mathias Schneeberger*
Sub Pop
Release Date: *March 4*

The Gutter Twins' Sub Pop debut, "Saturnalia," is teeming with the kind of raw and gritty music one might expect to hear kicked around in, well, the gutter. And considering the project is a collaboration between Mark Lanegan and Greg Dulli, that's certainly not a bad thing. There's something ominous and satanic that possesses the guitar riffs scrawling all over "Idle Hands," and that spirit is channeled elsewhere on "All Misery/Flowers" and the haunting "Front Street." Hints of blues rock infuse "The Stations" and electronic flourishes highlight "Each to Each," as Lanegan's brooding baritone and Dulli's mallow tenor muse on the absurdities of love. "I tell you my story, so that you might save me," Lanegan intones on "All Misery," and while he may never find the salvation he's seeking, he can rest assured there's someone down here in the dinginess listening.—*JM*

STEPHEN MALKMUS & THE JICKS

Real Emotional Trash
Producer: *Stephen Malkmus*
Matador
Release Date: *March 4*

Stephen Malkmus has nearly kept all his parts in place on his fourth solo album: the languid lyrical nonsense, the obtuse stories that seem to go nowhere until they do (sometimes), the once-again-lengthy compositions and the '70s-pop-prog trickery. (OK, that's new.) They're all so intact, in fact, that "Real Emotional Trash" feels often calculated and a little drifty, which is probably the point. "Dragonfly Pie" is a messy psychedelic stomp, "Hopscotch Willie" keeps you wondering where he's heading, "We Can't Help You" is a brief, stirring winner, and the 10-minute title epic does some nice bobs and weaves, though it makes, as you might expect, no real sense. Janet Weiss adds welcome flavor on drums and vocals, but overall, how much you enjoy rummaging through this "Trash" will probably depend on the amount of patience you have for the Malkmus' indulgences.—*JV*

ELECTRONIC

AUTECHE

Quaristice
Producer: *Autechre*
Warp
Release Date: *March 4*

"Quaristice" plays out like bits and pieces of a puzzle that never quite fit together, which isn't particularly unusual for this experimental techno duo. The difference here is that the relatively short tracks offer glimpses of ideas that are finished before fully materializing into something to wrap your head around. The album hops from dense, atmospheric fuzz ("Altibizz," "Palalel Sun") and erratic sequences of glitchy twitches ("Plyphon") to rapid drum machine blips ("Perience") and back again before ever securely finding its feet. "Simmm" showcases bright beats that are slowly bathed in a wash of warm electronica, and the closest thing to dance tracks are the thumping "Rale" and "90101-51-1." At times it feels like a lot is going on, others not so much. The pieces are all there, but it just doesn't add up to more than the sum of its parts.—*JM*

JAZZ

MARCUS MILLER

Marcus
Producer: *Marcus Miller*
Concord Jazz
Release Date: *March 4*

Most largely instrumental jazz albums lose their appeal after the 50-minute mark. Notwithstanding its four R&B-styled vocal tracks (including a winning rendition of Deniece Williams' "Free" by Corinne Bailey Rae), Marcus Miller's zesty CD has adrenaline to spare at the close of its 70-plus-minute funk-jazz marathon, where he speeds across the finish line with a B3-fueled take on Tower of Power's "What Is Hip?" Released on his own 3 Deuces label distributed by Concord, "Marcus" is the eighth solo outing by Miles Davis' final musical collaborator. Miller's high-in-the-mix bass forms the core here, whether it's Motown rhythms in his gently grooved original "Strum" or virtuosic speed on hot tracks like "Blast," where he also overdubs sitar funk. One of the late-highlight moments is the soulfully lyrical saunter through Davis' "Jean Pierre," co-starring Gregoire Maret on harmonica.—*DO*

KAT PARRA

Azucar de Amor
Producer: *Wayne Wallace*
Patois
Release Date: *March 4*

Vocalist Kat Parra indulges her passion for Latin jazz on "Azucar de Amor," her second release for Patois Records. She opens the disc with a sweet bit of salsa/mambo, "Sugar (Azucar de Amor)," that sets the tone for what proves to be a moveable feast of Latin styles. Parra knows how to light the fuse on a salsa number, and she shows us how it's done on the original tune "Quitate la Queta." In a completely different mood, Parra delivers a stirring interpretation of "Esta Montanya D'Enfrente," a mystic Sephardic ballad. Her vocal on this number is beautifully shaped, her grasp of this archaic Judeo-Spanish style is remarkable. Parra also shines on "Un Grito," a song she wrote with Wayne Wallace in the Afro-Peruvian landó style. It's yet another stylistic groove that she handles with an uncanny feel.—*PVV*

ASHTON SHEPHERD

Sounds So Good
Producer: *Buddy Cannon*
MCA Nashville
Release Date: *March 4*

There are debut albums, and then there are debut albums that serve notice that the landscape has changed. Twenty-one-year-old Alabama native Ashton Shepherd and producer Buddy Cannon have delivered the latter. Unabashedly country in production and theme, the set is refreshing, authentic and delightfully un-PC. Liquor? Lots of it. Heartache? Check. Dirt roads? Several. Single "Takin' Off This Pain" is destined to be an anthem for women fed up with relationships going nowhere. "I Ain't Dead Yet" finds the singer balancing motherhood and marriage with a night out on the town, while "Not Right Now" embraces "a pint of Crown and a country sound." Conversely, "How Big Are Angel Wings" is a tearjerker about a terminally ill child who asks her doctor the question she can't put to her parents.—*KT*

BAUHAUS

Go Away White
Producers: *Bauhaus, Bob Ezrin*
Bauhaus Music
Release Date: *March 4*

Recorded in 18 days, some tracks in one take, Bauhaus' fifth studio album proves that even a quarter-century's hiatus can't kill a great band, especially if it was managed to begin with. There's no trickery here—apart from the sinister seduction of Peter Murphy's ever-deepening Transylvanian croon—and the bare, live style makes the band's heirs even more apparent. There's PJ Harvey in David J's swamp-blues bass; Nirvana in the shrieking, submerged guitar of Daniel Ash. But the quartet doesn't compose or perform like elder statesmen: "International Bullet Proof Talent" and "Endless Summer of the Damned" are as spry and visceral as its first material. If the band had released a bunch of meandering albums during the past 25 years, you might call "Go Away White" a return to form. Instead, it picks up right where Bauhaus left off: a wet dream for original fans and a blast of recognition for the newly aye-lined.—*KM*

THE BIG BOARD REVIEWS

SINGLES

FOLK

JIM WHITE

Transnormal Skiperoo

Producers: *Joe Pernice, Michael Deming, Jim White, Tucker Martine*

Luaka Bop

Release Date: *March 4*

Jim White narrated the 2004 film "Searching for the Wrong-Eyed Jesus," an insightful peek at the often dark place where music and religion meet in the rural South. But the title here is meant to describe his recent bouts with contentment, and opener "A Town Called Amen" is a sweet and frothy announcement that White has found some peace of mind after a long spell of conflict. With accompaniment as varied as vocals from Ollabelle and Brazilian percussion from Mauro Refosco, White still keeps us off balance with rich, unpredictable textures ("Diamonds to Coal") that convey lost-in-the-backwoods disorientation ("Counting Numbers in the Air"). He's also a compelling storyteller who uses words and minor chords to empathize with a troubled spirit ("Take Me Away"). But White's new near happiness can't be denied on "Turquoise House," about a man who has found comfort in his nonconformity.—*WR*

WORLD

MARKUS JAMES

Sneksekin Violin

Producer: *Markus James*

Firenze

Release Date: *Feb. 19*

Of late, a handful of American artists have explored the connection between West African music and American blues, but Markus James has lived this connection for the past seven years (and four albums). "Sneksekin Violin" continues his profound world blues passage. Working, as usual, with several Malian players, including Hassi Sare (njarka violin), Mamadou Sidibe (calabash, vocals), Vieux Farka Toure (cadence guitar) and Mama Sissoko (n'goni), James laid down tracks in Mali, California and Mississippi. His songs radiate a dark, nearly forbidding glow, while his sparse, shadowy arrangements cut a groove that draws deeply from the hypnotic vibe of Malian music. "All That You Can't Keep," "Exile Tracks" and "I Won't Let It" are extremely distinctive pieces, driven by a seductive rhythmic circularity that's a keystone of Malian traditional tunes and Delta blues.—*PVV*

NEW & NOTEWORTHY

BORN RUFFIANS

Red Yellow & Blue

Producer: *Rusty Santos*

Warp

Release Date: *March 4*

Don't be misled by the Warp Records logo on this Toronto trio's debut full-length. Rather than making Aphex Twin-style electronica, Born Ruffians are in the business of kicking out jumpy live-band power-pop jams far more concerned with melodic zing than textural depth. Fans of Vampire Weekend and Hot Hot Heat should find much to admire about "Red Yellow & Blue," which follows a buzzed-about 2006 EP as well as tours with indie A-listers Hot Chip and Peter Bjorn and John. Despite the album title, yelpy-voiced frontman Luke Lalonde spends most of his time singing about animals, not colors. Look out for "Barnacle Goose," "Hummingbird," "Foxes Mate for Life" and—wait for it—"Badonkadonkey." Lalonde's prey? A harmless good time.—*MW*

POP

GAVIN DeGRAW

In Love With a Girl (3:25)

Producer: *Howard Benson*

Writer: *G. DeGraw*

Publishers: *G. DeGraw/ Warner-Tamerlane, BMI*

J Records

If this single is any indication, the next full-length from Gavin DeGraw will have its rough rock edges. "In Love With a Girl" opens with heavily distorted guitars as minor chords roll through, but be not deceived: Lyrically, the track is happy, with the 30-year-old songwriter heralding a girl that "understands." One flaw beleaguers DeGraw's normally dependable croon: the unnecessary presence of autotuning, which is mightily distracting. Beyond that, "Girl" is a rocking home run in the same ballpark as "I Don't Want to Be." The chorus is buoyant, backed with idyllic drum tracks alongside, driving each hard-heavy verse, as DeGraw's snappy piano lines may have fans playing, heaven forbid, air piano.—*KH*

R&B

RAHEEM DeVAUGHN

Customer (4:05)

Producers: *Ivan Barias, Carvin Haggins*

Writers: *R. DeVaughn, C. Haggins, I. Barias, J. Smith, K. Oliver*

Publishers: *various*

Jive/Zomba

Although Raheem DeVaughn's designation as R&B hippie-neo-soul-rock star may be difficult to warm up to, his music is not. After a decent debut album, DeVaughn returns with much-improved sophomore effort "Love Behind the Melody." After first reaping top 40 rewards on Billboard's Hot R&B/Hip-Hop Songs chart in 2005 with "Guess Who Loves You More," his single "Woman" from the new album peaked at No. 18. "Customer" offers equal promise, with its catchy tune backed by a smooth vocal, mellow accompaniment and heavy-snapping percussion. Despite the clichéd food metaphors for love, DeVaughn manages to get the point across and create a soulful mood.—*SB*

TRIPLE A

STEVE WINWOOD FEATURING ERIC CLAPTON

Dirty City (4:04)

Producer: *Steve Winwood*

Writer: *S. Winwood*

Publisher: *not listed*

Columbia

Steve Winwood revisits his days with the short-lived Blind Faith supergroup on the first single from forthcoming "Nine Lives," and demonstrates that he's one of few vocalists who refuses to be bowled over by Clapton's guitar riffs. Much less slick and overproduced than efforts that made him famous in the '80s, "Dirty City" is a slice of old-school white boy blues, with Winwood moaning about "moving up to higher ground" and Clapton noodling away in the background. Dazzling.—*CH*

KAKI KING

2 O'Clock (5:50)

Producer: *Malcolm Burn*

Writer: *K. King*

Publisher: *Domino (BMI)*

Velour Recordings

One of the words that Kaki King uses on MySpace to describe her acoustic guitar sound is "shoegaze," referring to the unassuming nature of her work. But this is also a disservice, for King's music is too stimulating to be grouped with a genre that can induce snoring. "2 O'Clock" from "Dreaming of Revenge" (March 11), details a gray afternoon where King examines a relationship's final countdown as her lover sleeps in. Her delicate voice doesn't quaver at the thought as she chides, "There's no need to be so terrible when you know I would do anything for you." The song's drifting quality gradually transforms into one of King's finger-picking, fret-slapping runs that gallops almost in panic, giving away turbulence straining under her calm. It's a climactic—and cathartic—end to an emotional confession.—*CLT*

NATASHA BEDINGFIELD

Pocketful of Sunshine (3:23)

Producer: *John Shanks*

Writers: *N. Bedingfield, D. Brisebois, J. Shanks*

Publishers: *EMI Blackwood, BMI; Gotti Baby/EMI Ltd.*

Epic

**After delays and much fretting, Epic returned Brit Natasha Bedingfield to U.S. hit turf with "Love Like This." While the cutesy recording was engaging to e point—and reached No. 11 on the Billboard Hot 100 and No. 1 on Hot Dance Club Play—the addition of lebelmate rapper Sean Kingston felt deliberate, if not forced. Second single and title track of sophomore album "Pocketful of Sunshine" puts Bedingfield back on accomplished melodic footing. Produced by the peerless John Shanks, the single boasts a soaring, anthemic chorus, gleeful tempo and percussive footprint mighty enough to egain demand e fistful of club remixes. And there's plenty more on the full-length to propel the singer/songwriter. After "Pocketful" radiates its cherms, we'll be waiting for superlative ballad "Soulmate," a track that not only made it in the United States from e dramatic reworking of her original U.K. CD release, but charted in nearly e dozen nations, including a top 10 showing at home. Hopefully, all in due time.—*CT*

DANCE

THE ROLLING STONES

You Can't Always Get What You Want (Soulwax Remix) (3:53)

Producer: *Jimmy Miller*

Writers: *M. Jagger, K. Richards*

Remixer: *Soulwax*

Publisher: *ABKCO, BMI*

ABKCO

Operating under the moniker Soulwax, brothers David and Stephen Dewaele have made a name for themselves producing edgy electro-rock remixes for Daft Punk, Hot Chip and Gorillaz. This playful, gutsy remix of the classic Stones anthem from 1969 album "Let It Bleed" sends Jagger's soulful vocal over a bubbly electro-bass riff inspired by the loose groove of the original, and builds to a Beliciously stripped-down dance beat that echoes Prince's 1986 No. 1 hit "Kiss." Meanwhile, bite-sized samples of the powerful opening, famously recorded with the London Bach Choir, fade in and out like buzzing flies, producing catchy breaks. Suspenseful, clever and hard-grooving, this digital-only single is featured in the upcoming movie "21," and will get rock radio down on the dancefloor.—*SP*

COLBIE CAILLAT

Realize (4:05)

Producer: *Hilary Blue*

Writers: *C. Caillat, J. Reeves, M. Blue*

Publishers: *Cocomarie, BMI; Dancing Squirrel/INAFI/Opium for the People, ASCAP*

Universal Republic

**The tide remains high for folk-pop singer/songwriter Colbie Caillat, whose second single off debut "Coco" will make listeners "Realize" that her album has some serious legs. Fresh off multiformat smash "Bubbly" and MySpace recognition, Caillet again delivers an effortlass vocal with simple acoustic guitar, instantly singalong melody and hermonies colored by singer Jason Reeves. At the core is a reflection of a budding relationship: "We'd never have to wonder if we missed out on each other." "Realize" is sure to wash up on a shore near you as the weather warms for those unexpected spring flings.—*MM*

LEGEND & CREDITS

EDITED BY JONATHAN COHEN (ALBUMS) AND CHUCK TAYLOR (SINGLES)

CONTRIBUTORS: Sophia Baratta, Gary Graff, Cortney Harding, Katie Hasty, Kerri Mason, Michael Menachem, Jill Menze, Dan Ouellette, Sven Philipp, Wayne Robins, Chuck Taylor, Christa L. Titus, Ken Tucker, Philip Van Vleck, Jeff Vrabel, Mikael Wood

PICK ★: A new release predicted to hit the top half of the chart in the corresponding format.

CRITICS' CHOICE ★: A new release, regardless of chart potential, highly recommended for musical merit.

All albums commercially available in the United States are eligible. Send album review copies to Jonathan Cohen and singles review copies to Chuck Taylor (both at Billboard, 770 Broadway, Seventh Floor, New York, NY, 10003) or to the writers in the appropriate bureaus.

GLOBAL BY MARK SUTHERLAND

BRITs Boosts

After performing their hit song "Valerie" together at the recent BRIT Awards, Amy Winehouse and Mark Ronson are again reunited as the main beneficiaries of sales boosts from the event.

Sales of Winehouse's "Back to Black—The Deluxe Edition" picked up 60% in week-on-week sales, from 19,028 to 30,363, according to the Official U.K. Charts Co., propelling the album into the top three. Over-the-counter sales figures were not available for Ronson, but market-leading retailer HMV saw a 60%-plus boost in his sales.

The chart positions of all the night's performers—including Mika, Rihanna and Leona Lewis—improved in the aftermath of the event, with the BRITs boost looking set to revive previously disappointing sales of Kylie Minogue's "X" album. After a strong performance of "Wow" at the show, her album surged 38-24, while the song rocketed 18-5 on the singles chart in its 10th chart week.

TV ratings for the event, broadcast on ITV1, averaged 6.1 million, up from 5.3 million in 2007 and 4.6 million in 2005, and HMV head of music Rudy Osorio says the BRITs effect is becoming more notable every year.

"People do respond to the broadcast and all the publicity, and there's a growing upward trend," he says. "[It] can help artists like Mark Ronson become household names as well and see very significant increases in their album sales. It's a very good platform for an artist to connect with the mainstream and then build sales for the rest of the year."

MARK RONSON and AMY WINEHOUSE'S performance at the Feb. 20 BRIT Awards proved to be a huge sales catalyst for their latest albums.

Album:	AMY WINEHOUSE "Back to Black—The Deluxe Edition" (Island)	MARK RONSON "Version" (Columbia)	KYLIE MINOGUE "X" (Parlophone)
Songs performed at the BRITs:	2	3	1
BRIT Awards won:	0	1	1
Chart position on Feb. 17:	No. 14	No. 22	No. 38
Chart position on Feb. 24:	No. 3	No. 4	No. 24
HMV week-on-week sales boost:	+28.2%	+66.2%	+64.8%

REINVENTING REGGAETÓN

Three years after Angel & Khriz's mega-hit "Ven Bailaio" rode the reggaetón explosion all the way to Europe, the duo is back with a quirky new song for an evolving genre.

"La Vecina," the first single from the Puerto Rican pair's March 11 "Showtime" album on V1/Machete, layers electric and acoustic guitar and trumpets over the familiar reggaetón beat. The track leapt from its debut position at No. 26 on Billboard's Latin Rhythm Airplay chart to No. 16 last week, and is now No. 19, though its audience rose 8% during last week.

Angel & Khriz have been featured on a couple of reggaetón hits since hitting No. 3 on the Hot Latin Songs chart with "Ven Bailaio" in 2005, but their new album represents something of a comeback. The two have toured Spain and Latin America, and parted ways with indie label MVP to join V1/Machete, home to superstars Don Omar and Hector "El Father."

ANGEL & KHRIZ

"We were [touring] all these countries and at the same time getting a little bit of each culture," Khriz (aka Christian Colón) says. "With the music we heard, we wanted to make an album that was for everyone. 'La Vecina' is an example of that."

The artist wouldn't elaborate on the "differences" with the indie that led to the change of label, but acknowledged that Angel & Khriz's new home puts them in company with some of reggaetón's biggest stars.

As for what's happened in the years since Daddy Yankee's "Gasolina" was a massive crossover hit, Khriz says reggaetón has firmly established itself as a genre with discerning fans, whether the music is trendy or not. "Those who make good reggaetón will stand out," he says. "The genre won't die."

—Ayala Ben-Yehuda

MATERIAL ISSUE

Cagle Scores Big With Outside Songwriting Help

Country star Chris Cagle has returned to the promised land. His fourth album, "My Life's Been a Country Song" (Capitol Nashville), debuts at No. 1 on Billboard's Top Country Albums this week, his second chart-topper. The set, which sold 37,000 first-week copies in the United States, according to Nielsen SoundScan, also debuts at No. 8 on the Billboard 200, his first top 10 entry on the big chart.

Meanwhile, first single "What Kinda Gone" is No. 9 on Hot Country Songs. It's Cagle's first trip into the airplay top 10 since "Chicks Dig It" peaked at No. 5 in late 2003.

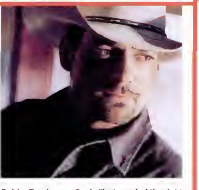
The success comes after a professional dry spell and a period of personal turmoil. In addition to an ongoing lawsuit involving his former manager, Cagle suffered vocal problems and the shock of learning that a baby that he thought was his turned out not to be. "I was beat up and broken-hearted and locked in a bottle, and there's a lot of the last couple years that I don't remember," he says. "At the same time, I had some growing up to do."

After selling more than 600,000 copies of each of his first two albums and scoring four top 10 airplay singles, including the No. 1 "I Breathe In, I Breathe Out," Cagle's third album sold less than 400,000 units and didn't produce any radio hits.

Produced by Scott Hendricks and Cagle, the new set features none of his own material—a departure from earlier albums. After sifting through hundreds of reviews, new producer Hendricks told Cagle his material was keeping him from being a bigger star. "That was hard for me to swallow," Cagle says. "I'm a songwriter. But the bottom line is as an artist, you got to make the best music, period."

Cagle and Hendricks instead turned to songs from Nashville's top tunesmiths, including Dave Berg, Craig Wiseman, Brett James, Wendell Mobley and Neil Thrasher.

Country KSOP Salt Lake City music director



Debby Turpin says Cagle "just needed the right song to get him back on track." The new single, she says, "has a great vibe and paints a vivid picture of this stressed-out guy wondering when his girl is coming back, if at all."

Country KMLE Phoenix music director Gwen Foster agrees. "It really didn't matter that Chris had not had any recent hits," she says. "In our world, a great song is a great song."

—Ken Tucker

RONSON & WINEHOUSE: MARK ALLAN/WIRETIMAGE FOR CARE & EQUITY WEEKEND; TROPHY: BOUNDBOY JOHN MARSHALL AND SCULPTED BY ROBERT SCHAFER FOR BRIT AWARDS LTD

DANCE BY KERRI MASON

Mushrooming Success

Though it sits on the outskirts of the dance music mainstream, psych-trance duo Infected Mushroom is one of the genre's best chances for crossover success.

Amit "Duvdev" Duvedevani and Erez Eisen played 135 gigs in 2007, including Coachella and Baltimore's Virgin Festival; turned away more than 1,000 fans from a sold-out show at Avalon in Hollywood; got a proper rock'n'roll manager; and made the ultimate commitment to the pursuit of bigger things: They moved from their homeland of Israel to the mean streets of Los Angeles. They will play their first South by Southwest show March 13.

"They've grown to the point where they now have truly massive fan bases on several different continents, and their music has been moving, very organically, toward a more mainstream, melodic and vocal-oriented sound," says manager Jeff Jampol, who also oversees the Doors.

Infected Mushroom first appeared in the late '90s and soon came to define the walloping, wall-of-sound style of goa, or psychedelic trance. "It's really colorful music, and there's nonstop movement," Duvdev says. "It's very intense, very much in your face. Sonically, it can go anywhere, from techno to metal to flamenco, sometimes in the same song." The acts's six albums have sold a combined 27,000 units in the United States, according to Nielsen SoundScan.

The pair toured as DJs for most of its career, but recently shifted to a band format, with Duvdev on vocals and Eisen on keyboards, plus guitarist Tommy Cunningham and Brazilian percussionist Rogerio Jardim.

"It's what a live show should be all about," booking agent Ron Rivlin of Coast II Coast says. "A full band that performs their own music and hammers away at their instruments, with an explosive delivery."

INFECTED MUSHROOM

The duo is working on its seventh album and collaborating with fellow L.A. carpetbagger Paul Oakenfold. Duvdev describes it as "a hybrid of trance and metal, but our influences are all over the place."

"You can call it electronica, psy-trance or any other name," Jampol says, "but at its heart it's really rock'n'roll."

THE MOUNTAIN GOATS

'MOUNTAIN' HIGH

New Album, Book Raise Exposure For Indie Favorite

After years of critical acclaim, press attention and touring, the challenge facing the team working the new Mountain Goats record became translating all the name recognition into sales. "Lots of people know who [lead singer/songwriter John Darnielle] is, but don't take the extra step to listen," Beggars Banquet publicist Sonya Kolowrat says. "What we've done with this record is really try to build beyond his rabid core fan base and use the word-of-mouth and other strategies to get him new audiences."

If first-week sales are any indication, this effort has paid off. The album, "Heretic Pride," sold 3,660 copies in its first week of U.S. release, according to Nielsen SoundScan, and debuted at No. 8 on the Heatseekers chart.

"We really let John Darnielle take the lead with some of the marketing," Beggars GM Matt Harmon says. "John used his blog, Last Plane to Jakarta, to announce the new record and the availability of a digital mini-EP. We're also going to radio with this record, and we've had tons of NPR support."

Beggars is also trying to maximize Darnielle's book on Black Sabbath's "Master of Reality" album, which will be released in April by Continuum Press as part of its "Thirty Three and a Third" series. "We've talked about doing a bundle with Amazon to sell the book and the record together," Kolowrat says. "The publishers have also been using the new record in their press campaign." The Thirty Three and a Third Web site, for instance, offers a PDF of the first chapter of the book along with a video from "Heretic Pride." That video, for the track "Sax Rohmer #1," also premiered prior to the record's release on spinner.com and was posted on numerous blogs.

The bookishness doesn't stop with just promoting Darnielle's novel. "We're also servicing indie bookstores as part of our lifestyle marketing campaign," Kolowrat says. "It's not uncommon to service bars and restaurants, but we wanted to branch out and find other appropriate venues."

Finally, Kolowrat wanted to include something unique for the members of the press who have championed the band for so long. "Musician and visual artist Jeffrey Lewis did a comic strip that explained all of the songs, and it was sent to the media," she says. "It was a neat visual and a special treat." —*Cortney Harding*

BON IVER BREAKS THROUGH

When Justin Vernon, who records as Bon Iver, spoke to Billboard a few months ago, he mentioned that none of the albums he had made with any of his previous bands had sold more than 800 copies. This week, Vernon shatters that record, as his solo debut, "For Emma, Forever Ago," shifts 4,000 copies, good enough for a No. 182 debut on the Billboard 200 and a No. 5 entry on Heatseekers.

This sales feat is especially impressive given that "For Emma," which Vernon self-released in 2007, has been floating around the Internet for several months. Lucy Robinson, a publicist at his label, Jagjaguwar, says the company implemented several initiatives to ensure people picked up the rerelease. "We offered a free poster with pre-ordered copies of the album and a bonus track on iTunes that was only available if you bought the entire record," she says. "We also made purchasing a record a condition to gain entry to some in-stores."

Bon Iver is also on tour with labelmate Black Mountain, a pairing that Robinson says attracts a diverse crowd. "It works well for both bands, because they have different but ultimately complementary fan bases," she says.

Radio is also beginning to pick up on the album; with very little effort on their part, Robinson says triple A stations have begun requesting tracks. Public radio stations throughout the Midwest have also taken a strong interest.

Middle America is the base for much of the marketing effort, including a number of Midwest-centric retail campaigns. "He's from Wisconsin and the label is based in Indiana, so there is a huge Midwest component," Robinson says. "He's a hometown boy at heart and was all about keeping it local." —*Cortney Harding*

BON IVER

INFECTED MUSHROOM: STEVE BARSTON; MOUNTAIN GOATS: CHRISSY PIPER; BON IVER: SARAH CASS

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

'BODY' OF WORK

Mariah Carey's "Touch My Body" zips 57-34 on the Billboard Hot 100, giving the diva her 31st top 40 hit. That's the most by any female artist since Carey's debut in 1990. All time among women, she trails Madonna, Aretha Franklin, Connie Francis and Janet Jackson.

REINCARNATION

Nick Lowe's "Jesus of Cool" bows at No. 32 on Top Pop Catalog Albums. On its 30th anniversary, the set has been reissued under its original British title. It spent 10 weeks on the Billboard 200 with the U.S. title "Pure Pop for Now People."

UKE 'WEEPS'

After ukulele wiz Jake Shimabukuro played George Harrison's "While My Guitar Gently Weeps" on "Late Night With Conan O'Brien," his "Gently Weeps" re-enters Top World Albums at No. 6, up 204%. His cover's digital sales surpass a 1,000% gain.

CHART BEAT

>>As a founding member of the Kinks, Ray Davies made his debut on the Billboard album chart 43 years and three months ago. This week he finally makes his solo debut, as "Working Man's Cafe" enters at No. 140. His brother, Dave Davies, has two solo albums to his credit. They charted in 1980-81.

>>Fred Bronson has more details on Ray Davies as well as B.B. King's seventh No. 1 on Top Blues Albums and what could be the ninth single in the rock era to debut at No. 100 on the Billboard Hot 100 and go all the way to No. 1.

>>Plus, on the 11th anniversary of his Hot 100 debut, Ray J is about to have his biggest hit, and Paula Abdul returns to the chart after an absence of more than 12 years.

.com Read Fred Bronson every week at billboard.com/fred.

Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

Between Grammys And Oscars, Janet's On Deck

Album sales sit in the low tide of the awards season, with last issue's sales charts reflecting the impact of the Grammy Awards and next week's gauging impact on select titles by the Academy Awards telecast.

HANCOCK

Past experience suggests the Oscars will have more impact on soundtracks that contain best song nominees than it will on winning or nominated score albums. Last year, for example, the showcase of three nominated songs helped the standard edition of "Dreamgirls" reverse from a pre-telecast dip of 18% to a post-Oscar jolt of 19%, amounting to a week of 45,000 units sold.

On the other hand, last year's winning score album from "Babel" did almost double its sales, but even so ended up moving less than 2,000 units in the post-Oscars frame.

Figure the best action from this year's show will go to the "Once" album, which includes the winning "Falling Slowly" by **Glen Hansard** and **Marketa Irglova**, and the soundtrack to "Enchanted," which had each of its three nominated songs performed.

Meanwhile, in the two weeks since the Grammys' Feb. 10 telecast, **Herbie Hancock's** album of the year winner "River: The Joni Letters" has sold just shy of 80,000 copies, more than the 63,000 it sold in its first 20 weeks.

That volley refutes a couple of the hatchets that NPR contributor **Joel Rose** threw at the Grammys in a commentary that posed as a news report on the Feb. 8 edition of "All Things Considered," which stated that a best picture Oscar "can be worth tens of millions of dollars" while Grammy wins deliver "much smaller" results, an assertion that ignores the career-changing momentum that artists like **Tina Turner**, **Bonnie Raitt**, **Ricky Martin** and **Norah Jones** got from big nights at the Grammys.

No matter how much "River" ends up selling, a beneficiary from the 2000 telecast suggests Hancock's bigger residual may lie a couple of years out.

After an album of the year nomination and a performance at the ceremony helped **Diana Krall's** 1999 album "When I Look in Your Eyes" reach No. 56 on the big chart, her next release in 2001, "The Look of Love," became the first mainstream jazz album to bow inside the top 10 in the history of the Billboard 200, while two of her later albums also reached that chart's top 10.

With a career that has spread noteworthy albums both as leader and sideman through five decades, Hancock's pre-Grammy profile was certainly higher than Krall's pre-2000 fame, but don't be surprised if his next album starts with a bigger splash than he's ever seen before.

SLEEPY TIME: "Sleep Through the Static" serves as an ironic title for **Jack Johnson's** chart-topping set, as his is the only one on either the Billboard 200 or Top Pop Catalog Albums to beat 100,000 copies (104,000).

Somehow I can hear **John Marmaduke** chiding labels about the need to better plan release dates, a campaign the Hastings Entertainment CEO has waged since the 2006 convention of retail trade group NARM.

For what it's worth, eight albums released between Oct. 28 and the end of 2007 that never hit No. 1 had opening numbers that would have been large enough to lead this week's list.

Chart peak shouldn't be the sole criterion labels consider when scheduling a release date, and record companies could rightfully argue that albums released in November and December will likely find faster starts in those months than in the slower store traffic of January or February. But I'm just sayin' . . .

Next week's likely No. 1 is destined for a heftier total than the one now held by Johnson's three-week champ. Nielsen SoundScan's Feb. 27 Building chart placed first-day sales from reporting chains for **Janet Jackson's** new "Discipline" at 55,000 copies, which promises a sturdier sum at the top of next issue's chart.

By comparison, when **Foo Fighters'** "Echoes, Silence, Patience & Grace" started with 45,000 copies in October on the Wednesday Building chart, it went on to sell 168,000 in the first week, while **Celine Dion's** "Taking Chances" moved 214,000 in its first full frame after a November opening day of 58,000. ••••

Market Watch

A Weekly National Music Sales Report

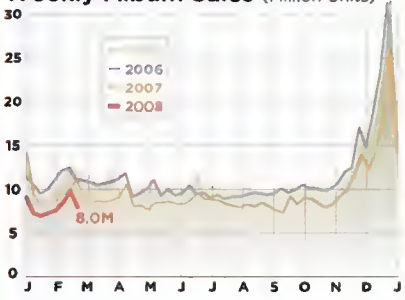
For week ending Feb. 24, 2008. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by nielsen SoundScan

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	7,973,000	1,190,000	21,362,000
Last Week	9,789,000	1,238,000	21,949,000
Change	-18.6%	-3.9%	-2.7%
This Week Last Year	9,183,000	863,000	16,854,000
Change	-13.2%	37.9%	26.7%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2007	2008	CHANGE
OVERALL UNIT SALES			
Albums	73,570,000	64,398,000	-12.5%
Digital Tracks	141,713,000	179,205,000	26.5%
Store Singles	362,000	229,000	-36.7%
Total	215,645,000	243,832,000	13.1%
Albums w/TEA*	87,741,300	82,318,500	-6.2%

*Includes track equivalent album sales (TEA) with 10 track downloads equivalent to one album sale

DIGITAL TRACKS SALES

'07 141.7 million
'08 179.2 million

	2007	2008	CHANGE
SALES BY ALBUM FORMAT			
CD	66,044,000	54,286,000	-17.8%
Digital	7,312,000	9,862,000	34.9%
Cassette	69,000	22,000	-68.1%
Other	145,000	228,000	57.2%

	2007	2008	CHANGE
YEAR-TO-DATE SALES BY ALBUM CATEGORY			
Current	43,851,000	35,784,000	-18.4%
Catalog	29,719,000	28,614,000	-3.7%
Deep Catalog	21,199,000	20,379,000	-3.9%

CURRENT ALBUM SALES

'07 43.9 million
'08 35.8 million

CATALOG ALBUM SALES

'07 29.7 million
'08 28.6 million

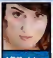
Nielsen SoundScan counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of The Billboard 200 however remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.

See Charts Legend for rules and explanations. © 2008, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

MAR 8 2008 THE Billboard 200

SALES DATA COMPILED BY nielsen SoundScan

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	ARTIST IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT	PEAK POSITION
1	1	1	3	#1 3 WKS JACK JOHNSON BRUSHFIRE 010580*/UMRG (13.98)	Sleep Through The Static		1
2	3	3	15	ALICIA KEYS MBK/J 11513*/RMG (18.98)	As I Am	3	1
3	2	24	50	AMY WINEHOUSE UNIVERSAL REPUBLIC 008428*/UMRG (10.98)	Back To Black	■	2
4	HOT SHOT DEBUT		1	KIDZ BOP KIDS RAZOR & TIE 89172 (18.98)	Kidz Bop 13		4
5	10	13	3	SOUNDTRACK ATLANTIC 409212/AG (18.98)	Step Up 2: The Streets		5
6	6	6	8	SOUNDTRACK FOX/RHINO 140236*/AG (13.98)	Juno	●	1
7	21	15	21	PACE SETTER SARA BAREILLES EPIC 94821/SONY MUSIC (11.98)	Little Voice	●	7
8	NEW		1	CHRIS CAGLE CAPITOL NASHVILLE 48106 (18.98)	My Life's Been A Country Song		8
9	9	7	10	MARY J. BLIGE MATRIARCH/GEFFEN 010313*/IGA (13.98)	Growing Pains		1
10	7	10	70	TAYLOR SWIFT BIG MACHINE 120702 (18.98)	Taylor Swift	2	5
11	6	2	3	SHERYL CROW A&M/INTERSCOPE 010599/IGA (13.98)	Detours		2
12	16	11	22	KEYSHIA COLE CONFIDENTIAL/IMANI/GEFFEN 009475*/IGA (13.98)	Just Like You	■	2
13	13	12	16	CHRIS BROWN JIVE 12049/ZOMBA (18.98)	Exclusive	■	4
14	11	9	36	MILEY CYRUS WALT DISNEY/HOLLYWOOD 000465 (23.98)	Hannah Montana 2 (Soundtrack)/Meet Miley Cyrus	3	1
15	26	19	10	SOUNDTRACK FOX/RAZOR & TIE 89146 (18.98)	Alvin And The Chipmunks		13
16	5	159	5	HERBIE HANCOCK VERVE 009791/VG (18.98)	River: The Joni Letters		5
17	4	5	3	VARIOUS ARTISTS GRAMMY/HIP-O 010630/UME (18.98)	2008 Grammy Nominees		4
18	15	18	66	DAUGHTRY RCA 88860/RMG (18.98)	Daughtry	3	1
19	NEW		1	JIM JONES KOCH 5077 (17.98)	HARLEM: American Gangster		19
20	32	38	24	SOUNDTRACK INTERSCOPE 010271/IGA (18.98)	Across The Universe: Deluxe Edition	●	20
21	27	21	32	COLBIE CAILLAT UNIVERSAL REPUBLIC 009216/UMRG (18.98)	Coco	■	5
22	19	16	16	GARTH BROOKS PEARL 213 (25.98 CD/DVD)	The Ultimate Hits	5	3
23	25	17	18	VARIOUS ARTISTS EMI/SONY BMG STRATEGIC MARKETING GROUP/UNIVERSAL/ZOMBA 10788/CAPITOL (18.98)	NOW 26	■	3
24	30	25	29	JONAS BROTHERS HOLLYWOOD 000... (18.98)	Jonas Brothers	■	5
25	17	4	3	LENNY KRAVITZ VIRGIN ... (18.98)	It Is Time For A Love Revolution		4
26	23	41	18	ROBERT PLANT / ALISON KRAUSS ROUNDER 619075* (18.98)	Raising Sand	●	2
27	16	26	17	EAGLES ERC 4000 EX (14.98)	Long Road Out Of Eden	7	1
28	33	20	32	SUGARLAND MERCURY NASHVILLE 007411/UMGN (13.98)	Enjoy The Ride	2	4
29	37	23	9	RADIOHEAD TBD 216227*/ATO (13.98)	In Rainbows		1
30	42	54	10	LUPE FIASCO 1ST & 15TH/ATLANTIC 368318*/AG (18.98)	Lupe Fiasco's The Cool		14
31	52	55	30	SOUNDTRACK CANVASBACK/SONY MUSIC SOUNDTRAX 10686/COLUMBIA (13.98)	Once	●	27
32	20	8	3	K.D. LANG NONESUCH 110480/WARNER BROS. (18.98)	Watershed		8
33	31	27	75	FERGIE WILL.I.AM/A&M/INTERSCOPE 007400/IGA (13.98)	The Dutchess	3	2
34	29	14	3	KENNY G STARBUCKS 30670/CONCORD (18.98)	Rhythm & Romance		14
35	28	32	18	CARRIE UNDERWOOD ARISTA/ARISTA NASHVILLE 11221/RMG/SBN (18.98)	Carnival Ride	2	1
36	46	35	11	THE-DREAM RADIO KILLA/DEF JAM 009672*/IDJMG (13.98)	Love/Hate		30
37	55	100	15	CELINE DION COLUMBIA 08114/SONY MUSIC (18.98)	Taking Chances		3
38	35	46	38	RIHANNA SRP/DEF JAM 008908*/IDJMG (13.98)	Good Girl Gone Bad	■	2
39	43	33	14	ONEREPUBLIC MOSLEY/INTERSCOPE 010266/IGA (13.98)	Dreaming Out Loud		14
40	34	–	2	VARIOUS ARTISTS WORD-CURB/EMI CHRISTIAN MUSIC GROUP/VERITY 19200/ZOMBA (18.98)	WOW Gospel 2008		34
41	53	47	41	LINKIN PARK MACHINE SHOP 44477*/WARNER BROS. (18.98)	Minutes To Midnight	2	1
42	36	31	22	RASCAL FLATTS LYRIC STREET 000384/HOLLYWOOD (18.98)	Still Feels Good	■	1
43	45	49	5	VARIOUS ARTISTS WALT DISNEY 001099 (18.98 CD/DVD)	Radio Disney Jams 10		18
44	NEW		1	SECONDHAND SERENADE GLASSNOTE .../EAST WEST (15.98)	A Twist In My Story		44
45	60	48	97	BUCKCHERRY ELEVEN SEVEN .../ATLANTIC (13.98)	15	■	41
46	54	50	37	PARAMORE FUELED BY RAMEN 159612*/AG (13.98)	RIOT!	●	15
47	56	36	21	SOULJA BOY TELL'EM COLLIPARK/INTERSCOPE 009962*/IGA (13.98)	souljaboytellem.com		4
48	44	39	125	NICKELBACK ROADRUNNER 618300 (18.98)	All The Right Reasons	2	1
49	51	34	21	J. HOLIDAY MUSIC LINE 14054*/CAPITOL (12.98)	Back Of My Lac'	●	8
50	39	22	4	HANNAH MONTANA WALT DISNEY 001106 (18.98)	Hannah Montana 2: Non-Stop Dance Party		7
51	14	–	2	SIMPLE PLAN LAVA/ATLANTIC 384956/AG (18.98)	Simple Plan		14
52	48	37	10	JAHEIM DIVINE MILL/ATLANTIC 377532/AG (18.98)	The Makings Of A Man		11
53	41	42	40	MAROON 5 A&M/OCTONE 008917/IGA (18.98)	It Won't Be Soon Before Long	■	1
54	71	43	4	VAMPIRE WEEKEND XL 1151/BEGGARS GROUP (11.98)	Vampire Weekend		17
55	40	64	24	KANYE WEST ROC-A-FELLA/DEF JAM 009541/IDJMG (13.98)	Graduation	2	1
56	49	44	14	JORDIN SPARKS 19/JIVE 18152/ZOMBA (18.98)	Jordin Sparks		10
57	57	29	4	BULLET FOR MY VALENTINE 20-20 ENT/JIVE 21393*/ZOMBA (18.98)	Scream Aim Fire		4
58	22	65	22	FOO FIGHTERS ROSWELL/RCA 15161/RMG (18.98)	Echoes, Silence, Patience & Grace	●	3
59	47	56	119	CARRIE UNDERWOOD ARISTA/ARISTA NASHVILLE 71197/RMG (18.98)	Some Hearts	2	2
60	58	60	24	KENNY CHESNEY BNA 11457/SBN (18.98)	Just Who I Am: Poets & Pirates	■	3
61	24	30	43	MICHAEL BUBLE 143/REPRISE 100313/WARNER BROS. (18.98)	Call Me Irresponsible	■	1
62	182	169	15	GREATEST GAINER BOYZ II MEN DECCA 009444 (17.98)	Motown: A Journey Through Hitsville USA		27
63	62	52	28	SOUNDTRACK WALT DISNEY 000451 (18.98)	High School Musical 2	2	1
64	38	45	4	ANDREA BOCELLI SUGAR/DECCA 010665/UNIVERSAL CLASSICS GROUP (25.98 CD/DVD)	Vivere: Live In Tuscany		22
65	64	59	28	KID ROCK TOP DOG/ATLANTIC 290598*/AG (18.98)	Rock N Roll Jesus	●	1
66	59	40	70	SOUNDTRACK WALT DISNEY 861698 (18.98)	Hannah Montana	3	1
67	66	61	15	LED ZEPPELIN SWAN SONG 315148/ATLANTIC (18.98)	Mothership	2	7
68	68	63	16	JAY-Z ROC-A-FELLA/DEF JAM 010229*/IDJMG (13.98)	American Gangster	■	1
69	69	95	18	SOUNDTRACK INTERSCOPE 009801/IGA (13.98)	Across The Universe	●	36
70	80	70	27	MARVIN SAPP VERITY 09433/ZOMBA (17.98)	Thirsty		55
71	50	28	4	SARAH BRIGHTMAN MANHATTAN 46078/BLG (18.98)	Symphony		13
72	72	53	5	NATASHA BEDINGFIELD PHONOGENIC/EPIC 11.../SONY MUSIC (17.98)	Pocketful Of Sunshine		3
73	77	68	17	BRITNEY SPEARS JIVE 190.../ZOMBA (18.98)	Blackout		2
74	76	58	10	KIRK FRANKLIN FO YO SOUL/.../GOSPOCENTRIC 10772/ZOMBA (18.98)	The Fight Of My Life		33
75	63	119	13	INGRID MICHAELSON CABIN 24 03/ORIGINAL SIGNAL (11.98)	Girls And Boys		63
76	74	57	3	RAHEEM DEVAUGHN JIVE 19080/ZOMBA (17.98)	Love Behind The Melody		5
77	82	67	11	BIRDMAN CASH MONEY/UNIVERSAL MOTOWN 010351/UMRG (13.98)	5*Stunna		18
78	90	76	18	SEETHER WIND-UP 13127 (18.98)	Finding Beauty In Negative Spaces		9
79	86	77	21	MATCHBOX TWENTY MELISMA/ATLANTIC 297340*/AG (18.98)	Exile On Mainstream	●	3
80	NEW		1	K-PAZ DE LA SIERRA DISA 726617/UG (14.98 CD/DVD)	En Vivo Desde El Auditorio Nac		80
81	88	71	11	MARIO 3RD STREET/J 21569/RMG (18.98)	Go		21
82	99	91	35	THREE DAYS GRACE JIVE 83594/ZOMBA (18.98)	One-X	■	5
83	89	73	14	MERCYME INO/COLUMBIA 12573/SONY MUSIC (15.98)	All That Is Within Me		15
84	92	84	12	TRACE ADKINS CAPITOL NASHVILLE 76927 (18.98)	American Man: Greatest Hits Volume II		22
85	75	72	14	KEITH URBAN CAPITOL NASHVILLE 07645 (18.98)	Greatest Hits	●	11
86	73	79	78	JUSTIN TIMBERLAKE JIVE 88062*/ZOMBA (18.98)	FutureSex/LoveSounds	4	1
87	NEW		1	MIKE DOUGHTY ATO 0052 (13.98)	Golden Delicious		87
88	109	97	38	SEAN KINGSTON BELUGA HEIGHTS/.../EPIC 12998/SONY MUSIC (18.98)	Sean Kingston		6
89	102	178	5	KATE VOEGELE MYSPACE/INTERSCOPE 10012/IGA (11.98)	Don't Look Away		63
90	12	62	3	JOHN LEGEND G.O.O.D./COLUMBIA 21265 EX/SONY MUSIC (14.98)	Live From Philadelphia		7
91	67	143	14	AMY WINEHOUSE UNIVERSAL REPUBLIC 009828/UMRG (13.98)	Frank		61
92	65	66	25	REBA MCENTIRE MCA NASHVILLE 00.../UMGN (13.98)	Reba Duets	■	1
93	100	80	31	FINGER ELEVEN WIND-UP 13112 (18.98)	Them Vs. You Vs. Me	●	31
94	91	94	18	GARY ALLAN MCA NASHVILLE 008962/UMGN (13.98)	Living Hard		3
95	84	83	26	CASTING CROWNS BEACH STREET 10112/REUNION (17.98)	The Altar And The Door	●	2
96	61	75	17	ANDREA BOCELLI SUGAR/DECCA 009988/UNIVERSAL CLASSICS GROUP (18.98)	The Best Of Andrea Bocelli: Vivere		8
97	108	104	19	SANTANA ARISTA/LEGACY/COLUMBIA 06293/RMG (18.98)	Ultimate Santana		8
98	97	99	21	CRAIG MORGAN BROKEN BOW 7... (18.98)	Little Bit Of Life		57
99	94	81	47	TIMBALAND MOSLEY/BLACKGROUND/INTERSCOPE 008594*/IGA (13.98)	Timbaland Presents Shock Value	■	5
100	70	89	43	FEIST CHERRYTREE/POLYDOR/INTERSCOPE 008819*/IGA (18.98)	The Reminder		16



A $7.99 sale tag at Circuit City, along with her starring role in a new TV ad for Rhapsody, helps lift her album by 9%.

The trio guest-starred on Fox's "Don't Forget the Lyrics" last week. Album is up 157%. Act re-enters Top Pop Catalog at Nos. 12 and 43.

Sophomore set, released in August, topped the 1 million sales mark last week. The trio's first album has sold only 62,000 since its bow in 2006.

At No. 44 with a 16,000 start, Secondhand Serenade easily blows past its previous biggest week (5,000) by previous album "Awake," which peaked at No. 164 last year.

After 125 weeks, it has yet to leave the top 50. Last album to match the feat was Shania Twain's "Come On Over," which hit 129 weeks in 2000.

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SALES DATA COMPILED BY nielsen SoundScan

THE Billboard 200

MAR 8 2008

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	ARTIST / IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT	PEAK POSITION
101	98	98	23	JILL SCOTT / HIDDEN BEACH 00050 (18.98) +	The Real Thing: Words And Sounds Vol. 3		4
102	83	103	36	BRAD PAISLEY / ARISTA NASHVILLE 07171/SBN (18.98)	5th Gear	●	3
103	95	117	30	CHRISETTE MICHELE / DEF JAM ...774/IDJMG (18.98)	I Am		29
104	87	51	4	THE MARS VOLTA / UNIVERSAL 010618/UMRG (13.98)	The Bedlam In Goliath		3
105	118	147	27	CAMILA / SONY BMG NORTE 78272 (14.98)	Todo Cambio	○	78
106	103	96	16	DANE COOK / COMEDY CENTRAL 0051 (18.98 CD/DVD) +	Rough Around The Edges: Live From Madison Square Garden	●	11
107	118	114	84	RODNEY ATKINS / CURB 78945 (18.98)	If You're Going Through Hell	■	3
108	NEW		1	THE RAVEONETTES / VICE 50002* (13.98)	Lust Lust Lust		108
109	136	145	5	FLEX / ASTERISCO/SDAD 15221/EMI TELEVISA (13.98)	Te Quiero		109
110	123	116	101	FLYLEAF / A&M OCTONE 650005 IGA (12.98) +	Flyleaf	■	57
111	133	135	16	PUDDLE OF MUDD / FLAWLESS/GEFFEN 009... IGA (13.98)	Famous		27
112	114	127	75	JOHN MAYER / AWARE/COLUMBIA 79019*/SONY MUSIC (18.98)	Continuum	2	2
113	120	106	75	BEYONCE / COLUMBIA ...* SONY MUSIC (18.98)	B'Day	3	1
114	117	86	11	BOW WOW & OMARION / T.U.G./COLUMBIA 11492/SONY MUSIC (11.98) +	Face Off	●	11
115	93	90	15	GEORGE STRAIT / MCA NASHVILLE 010258/UMGN (13.98)	22 More Hits	●	13
116	NEW		1	PASTOR TROY / REAL TALK 44 (17.98)	Attitude Adjuster		116
117	113	113	21	VARIOUS ARTISTS / WORD-CURB/PROVIDENT-INTEGRITY/EMI CMG 86677/SPARROW (19.98)	WOW Hits 2008		56
118	145	128	7	KATE NASH / FICTION/GEFFEN 010538/IGA (9.98)	Made Of Bricks		36
119	148	175	37	MARCO ANTONIO SOLIS / FONOVISA 353113/UG (10.98)	La Mejor... Coleccion		92
120	121	133	36	LIFEHOUSE / GEFFEN 009157/IGA (13.98)	Who We Are		14
121	147	141	19	SIXX: A.M. / ELEVEN SEVEN 111 (15.98)	The Heroin Diaries Soundtrack		62
122	157	171	13	VICENTE FERNANDEZ / SONY BMG NORTE 14... (15.98)	Para Siempre	□	78
123	81	–	2	NATALIE GRANT / CURB 79025 (18.98)	Relentless		81
124	106	115	36	BON JOVI / MERCURY/ISLAND 008902/UMGN/IDJMG (13.98)	Lost Highway	■	1
125	130	120	17	AVENGED SEVENFOLD / HOPELESS ...604*/WARNER BROS. (18.98)	Avenged Sevenfold		4
126	115	105	12	GODSMACK / UNIVERSAL REPUBLIC 010296/UMRG (13.98 CD/DVD) +	Good Times, Bad Times...Ten Years Of Godsmack		35
127	104	155	61	THE BEATLES / APPLE 79808* CAPITOL (18.98) +	Love	■	4
128	129	108	29	PLIES / BIG GATES/SLIP-N-SLIDE/ATLANTIC 185340/AG (18.98)	The Real Testament		2
129	126	124	45	BOYS LIKE GIRLS / COLUMBIA 05...2/SONY MUSIC (11.98)	Boys Like Girls	●	55
130	105	112	17	JOSH TURNER / MCA NASHVILLE 008904/UMGN (13.98)	Everything Is Fine	●	5
131	NEW		1	KINGDOM OF SORROW / RELAPSE 7012* (14.98)	Kingdom Of Sorrow		131
132	107	93	10	SOUNDTRACK / NONESUCH 368572/WARNER BROS. (25.98)	Sweeney Todd: The Demon Barber Of Fleet Street		16
133	127	122	7	SIA / MONKEY PUZZLE 30629/HEAR (18.98)	Some People Have Real Problems		26
134	110	78	5	CAT POWER / MATADOR 754* (15.98)	Jukebox		12
135	112	110	33	SOUNDTRACK / NEW LINE 39081 (16.98)	Hairspray	●	2
136	96	107	43	TIM MCGRAW / CURB 78974 (18.98)	Let It Go	■	1
137	167	152	5	VARIOUS ARTISTS / ULTRA 1... (16.98)	Ultra.Dance 09		77
138	138	125	12	DRAMA / GRAND HUSTLE/ATLANTIC 185852/AG (18.98)	Gangsta Grillz: The Album		26
139	143	158	43	MIRANDA LAMBERT / COLUMBIA (NASHVILLE) 78932/SBN (18.98)	Crazy Ex-Girlfriend		6
140	NEW		1	RAY DAVIES / AMMAL 6136*/NEW WEST (18.98) +	Working Man's Cafe		140
141	111	182	9	LEDISI / VERVE 008909/VG (10.98)	Lost & Found		78
142	166	166	13	AVENTURA / DISCOS 605 PREMIUM LATIN 17634/SONY BMG NORTE (16.98) +	Kings Of Bachata: Sold Out At Madison Square Garden		87
143	140	123	24	50 CENT / SHADY/AFTERMATH/INTERSCOPE 008931*/IGA (13.98)	Curtis		2
144	RE-ENTRY		3	FIVE FINGER DEATH PUNCH / FIRM 70116 (12.98)	The Way Of The Fist		144
145	126	92	5	CHUCK WICKS / RCA NASHVILLE 15468/SBN (11.98)	Starting Now		24
146	79	102	21	BRUCE SPRINGSTEEN / COLUMBIA 17060*/SONY MUSIC (18.98)	Magic	■	1
147	169	163	16	WISIN & YANDEL / MACHETE 010293 (16.98)	Wisin Vs. Yandel: Los Extraterrestres		14
148	137	129	13	VARIOUS ARTISTS / TIME LIFE 19525 (17.98)	Songs 4 Worship: Country		67
149	101	157	66	JOSH GROBAN / 143/REPRISE 44435/WARNER BROS. (18.98) +	Awake	2	1
150	124	85	4	SHELBY LYNNE / LOST HIGHWAY 009789* (13.98)	Just A Little Lovin': Inspired By Dusty Springfield		41

Act's monthlong U.S. tour begins Feb. 29 in San Diego. Will play "Letterman" in late March.

Pink is one of the acts covered on "Kidz Bop 13" (No. 4). It's the seventh consecutive title in the regular "Kidz Bop" line to debut in the top 10 of the Billboard 200.

Critically praised set from Wisconsin native Justin Vernon (aka Bon Iver) also bows at No. 4 on Top Heatseekers with 4,000 sold.

At No. 131, act boasts members of Hatebreed and Down. Debut set sells 6,000 and lands at No. 2 on Top Heatseekers.

Rock act scores its best sales week yet as sale pricing at Best Buy ($7.99) gooses album to 5,000 (up 45%).

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	ARTIST / IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.	PEAK POSITION
151	122	121	22	CHRIS BOTTI / COLUMBIA 07...6/SONY MUSIC (15.98) +	Italia		27
152	132	131	36	AVRIL LAVIGNE / RCA ...74/RMG (15.98) +	The Best Damn Thing	■	1
153	135	118	13	K-PAZ DE LA SIERRA / DISA 721130/UG (12.98)	Capaz De Todo Por Ti		83
154	125	101	6	ANNE MURRAY / MANHATTAN 86...8/BLG (18.98)	Duets: Friends & Legends		42
155	134	88	3	LOS CREADOREZ DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ / DISA 7241...UG (12.98)	Listos Montados Y Armados		88
156	141	137	26	BILLY RAY CYRUS / WALT DISNEY 000...7 (18.98)	Home At Last		20
157	159	138	50	CHRIS TOMLIN / SIXSTEPS 02826/SPARROW (17.98) +	See The Morning	●	15
158	175	170	3	VARIOUS ARTISTS / GRAMMY/SHOUT! FACTORY 10793 EX/STARBUCKS (19.98)	The Grammys: 50th Anniversary Collection		37
159	156	156	25	EDDIE VEDDER / MONKEY WRENCH 15944/RMG (18.98)	Into The Wild (Soundtrack)		11
160	119	87	3	CONJUNTO PRIMAVERA / FONOVISA ...48/UG (11.98)	Que Ganas De Volver		87
161	149	136	8	VARIOUS ARTISTS / STAX 131 EX/STARBUCKS (13.98)	Soulsville, U.S.A.: Stax Classics 1965-1973		136
162	146	142	84	PINK / LAFACE 80320/ZOMBA (18.98) +	I'm Not Dead	■	6
163	150	140	12	WYCLEF JEAN / IN YA FACE/COLUMBIA 03947/SONY MUSIC (15.98)	Carnival Vol. II: Memories Of An Immigrant		28
164	RE-ENTRY		29	VICENTE FERNANDEZ / DISCOS 605 07405/SONY BMG NORTE (18.98)	Historia De Un Idolo		81
165	139	–	23	JAMES BLUNT / CUSTARD/ATLANTIC 286096*/AG (10.98) +	All The Lost Souls	●	7
166	178	183	72	BREAKING BENJAMIN / HOLLYWOOD 16...7 (18.98) +	Phobia	●	2
167	158	187	7	DJ SKRIBBLE / THRIVEDANCE/... THRIVE (18.98)	Total Dance 2008		58
168	171	144	11	GUCCI MANE / CZAR/SO ICEY/ASYLUM/ATLANTIC 313516/AG (18.98)	Back To The Traphouse		57
169	160	148	15	THE KILLERS / ISLAND 0... IDJMG (13.98)	Sawdust		12
170	78	–	2	WIDESPREAD PANIC / WIDESPREAD 0022 (15.98)	Free Somehow		78
171	154	154	67	AKON / KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN 007868*/UMRG (13.98) +	Konvicted	3	2
172	170	160	36	TREY SONGZ / SONG BOOK/ATLANTIC 135740/AG (18.98)	Trey Day		11
173	199	–	24	HELLYEAH / EPIC 07408/SONY MUSIC (18.98)	Hellyeah		9
174	180	193	15	SKILLET / ARDENT/LAVA 94537/AG (13.98)	Comatose		55
175	144	74	3	PASSION WORSHIP BAND / SIXSTEPS 1542.../SPARROW (12.98)	Passion: God Of This City		74
176	177	150	15	VARIOUS ARTISTS / EMI/SONY BMG/STRATEGIC MARKETING GROUP/UNIVERSAL/ZOMBA 10767/CAPITOL (18.98)	NOW Party Hits!		60
177	168	132	12	SCARFACE / RAP-A-LOT 4 LIFE/RAP-A-LOT 331772/ASYLUM (18.98)	Made		17
178	155	126	3	WILLIE NELSON / LOST HIGHWAY 010453* (13.98)	Moment Of Forever		56
179	151	161	30	JASON ALDEAN / BROKEN BOW 7047 (17.98)	Relentless	●	4
180	162	168	15	GOO GOO DOLLS / WARNER BROS. 144444 (11.98)	Greatest Hits Volume One The Singles		33
181	NEW		1	BON IVER / JAGJAGUWAR 115* (14.98)	For Emma, Forever Ago		181
182	189	184	10	DRAGONFORCE / SANCTUARY 618034/ROADRUNNER (17.98) +	Inhuman Rampage		103
183	179	–	18	JUANES / UNIVERSAL LATINO 010159 (17.98) +	La Vida... Es Un Ratico		13
184	85	69	4	VARIOUS ARTISTS / WALT DISNEY 001...EX (8.98)	High School Musical: Be Mine (EP)		65
185	RE-ENTRY		12	VARIOUS ARTISTS / LA CALLE 330050... (12.98)	Bachata # 1s		139
186	RE-ENTRY		11	A FINE FRENZY / VIRGIN 73825 (12.98)	One Cell In The Sea		91
187	131	146	3	VARIOUS ARTISTS / OPRY/RCA NASHVILLE 20838/SBN (18.98)	How Great Thou Art: Gospel Favorites From The Grand Ole Opry: Live		131
188	172	173	15	STEVEN CURTIS CHAPMAN / SPARROW 86393 (17.98)	This Moment		47
189	185	174	18	SERJ TANKIAN / SERJICAL STRIKE/REPRISE 286078*/WARNER BROS. (18.98)	Elect The Dead		4
190	194	177	12	2PAC / AMARU/DEATH ROW/INTERSCOPE 010072/UME (11.98)	The Best Of 2Pac - Part 1: Thug		65
191	NEW		1	PAUL THORN / PERPETUAL OBSCURITY 20089 (12.98)	A Long Way From Tupelo		191
192	174	153	5	VARIOUS ARTISTS / WALT DISNEY 001889 (18.98)	High School Musical 2: Non-Stop Dance Party		52
193	RE-ENTRY		12	SOUNDTRACK / WALT DISNEY 000925 (18.98)	Enchanted		30
194	142	-	30	JOHN LEGEND / G.O.O.D./COLUMBIA 80323/SONY MUSIC (18.98)	Once Again	■	3
195	198	187	3	CANTON JONES / ARROW 4234091 (13.98)	Kingdom Business		187
196	181	200	32	THE WHITE STRIPES / THIRD MAN 182940*/WARNER BROS. (18.98)	Icky Thump	●	2
197	RE-ENTRY		19	POINT OF GRACE / WORD-CURB 887080/WARNER BROS. (18.98)	How You Live		56
198	RE-ENTRY		4	T.I. / GRAND HUSTLE/ATLANTIC 202172*/AG (18.98)	T.I. Vs T.I.P.	■	1
199	NEW		1	GARY LOURIS / RYKODISC 10925 (16.98)	Vagabonds		199
200	181	184	16	VAN MORRISON / EXILE/POLYDOR 010070/UME (13.98)	Still On Top - The Greatest Hits		48

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TIM MCGRAW 136
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CHRISETTE MICHELE 103
HANNAH MONTANA 50
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KATE NASH 118
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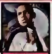
The most popular songs & tracks, according to all-format audience impressions measured by Nielsen Broadcast Data Systems and sales data compiled by Nielsen Soundscan. Greatest Gainer/Digital and Greatest Gainer/Airplay are awarded, respectively, for the largest digital sales and airplay increases on the chart. See Chart Legend for rules and explanations. © 2008, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

AIRPLAY MONITORED BY nielsen BDS | SALES DATA COMPILED BY nielsen SoundScan

THE BILLBOARD HOT 100

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT / PROMOTION LABEL	CERT.	PEAK POSITION
1	1	1	18	#1 10 WKS **LOW** DJ MONTAY (T DILLARD,M HUMPHREY,F R NAJM)	Flo Rida Featuring T-Pain POE BOY/ATLANTIC		1
2	2	2		**WITH YOU** STARGATE (J AUSTIN M S ERIKSEN T E HERMANSEN E LIND A BJORKLUND)	Chris Brown JIVE ZOMBA	●	2
3	3	3		**DON'T STOP THE MUSIC** STARGATE (T E HERMANSEN M S ERIKSEN T DABNEY M JACKSON)	Rihanna SRP/DEF JAM IDJMG		3
4	5	6		**LOVE SONG** E ROSSE (S BAREILLES)	Sara Bareilles EPIC	■	4
5	4	4		**NO ONE** A KEYS K BROTHERS DIRTY HARRY (A KEYS,K BROTHERS, JR. G M HARRY)	Alicia Keys MBK J RMG	■2	1
6	6	5		**APOLOGIZE** G WELLS R TEDDER TIMBALAND (T V MOSLEY R TEDDER)	Timbaland Featuring OneRepublic MOSLEY BLACKGROUND INTERSCOPE		2
7	7	8		**SENSUAL SEDUCTION** S REDD (C BROADUS D STEWART)	Snoop Dogg DOGGYSTYLE GEFFEN INTERSCOPE		7
8	8	9		**TAKE YOU THERE** J ROTEM (K ANDERSON J ROTEM E R BOGART T THOMAS T THOMAS)	Sean Kingston BELUGA HEIGHTS KOCH EPIC	●	7
9	10	13		**INDEPENDENT** MOUSE ON THA TRACK (W GRADNEY M VERNELL III T HATCH)	Webbie, Lil' Phat & Lil' Boosie TRILL ASYLUM ATLANTIC		9
10	9	10		**SORRY** K NELSON POECARLI M PLOTNIKOFF (J TODD K NELSON M FREDERIKSEN)	Buckcherry ELEVEN SEVEN ATLANTIC RRP		9
11	11	12		**SEE YOU AGAIN** A ARMATO T JAMES (D H CYRUS A ARMATO T JAMES)	Miley Cyrus HOLLYWOOD		11
12	14	21		**SUPERSTAR** SOUNDTRAKK (W JACO SOUNDTRAKK)	Lupe Fiasco Featuring Matthew Santos 1ST & 15TH ATLANTIC		12
13	23	32	8	GREATEST GAINER/DIGITAL **NO AIR** THE UNDERDOGS E GRIBBS (H MASON, JR. D THOMAS J FAUNTLEROY II E GRIBBS S RUSSELL)	Jordin Sparks Duet With Chris Brown 19 JIVE ZOMBA		13
14	15	14		**LIKE YOU'LL NEVER SEE ME AGAIN** A KEYS K BROTHERS (A KEYS K BROTHERS, JR.)	Alicia Keys MBK J RMG		12
15	16	19		**SHADOW OF THE DAY** R RUBIN M SHINODA (M SHINODA C BENNINGTON LINKIN PARK)	Linkin Park WARNER BROS	●	15
16	13	15		**TEARDROPS ON MY GUITAR** N CHAPMAN (T SWIFT L ROSE)	Taylor Swift BIG MACHINE/UNIVERSAL REPUBLIC	■	13
17	12	11		**CLUMSY** WILL I AM (W ADAMS S FERGUSON R TROUP)	Fergie WILL I AM A&M INTERSCOPE	■	5
18	29	52		**SEXY CAN I** N FISHER (RAY J C WARD V S CARRAWAY)	Ray J & Yung Berg KNOCKOUT DEJA 34 KOCH EPIC		18
19	18	16		**SUFFOCATE** C STEWART (C A STEWART T NASH)	J. Holiday MUSIC LINE CAPITOL		18
20	17	16		**TATTOO** STARGATE (M S ERIKSEN T E HERMANSEN A GHOST I DENCH)	Jordin Sparks 19 JIVE ZOMBA	■	8
21	19	17		**BUBBLY** M BLUE K CAILLAT (C CAILLAT J REEVES)	Colbie Caillat UNIVERSAL REPUBLIC	■	5
22	21	20		**PARALYZER** JOHNNY K (FINGER ELEVEN)	Finger Eleven WIND-UP	■	6
23	22	23		**SWEETEST GIRL (DOLLAR BILL)** [illegible]	Wyclef Jean Feat. Akon, Lil Wayne & Niia [illegible]	■	12
24	24	24		**I REMEMBER** G G CURTIS SP (K COLE G G CURTIS)	Keyshia Cole IMANI/GEFFEN INTERSCOPE		24
25	31	37		**WHEN YOU LOOK ME IN THE EYES** J FIELDS (N JONAS J JONAS K JONAS II K JONAS SR. PJ BIANCO R BOYD)	Jonas Brothers HOLLYWOOD		25
26	20	33		**STOP AND STARE** G WELLS (R TEDDER A BROWN Z FILKINS T MYERS E FISHER)	OneRepublic MOSLEY INTERSCOPE		20
27	27	30		**JUST FINE** C STEWART JAZZE PHA (M J BLIGE C A STEWART P ALEXANDER T NASH)	Mary J. Blige MATRIARCH GEFFEN INTERSCOPE		22
28	100	–		**ELEVATOR** TIMBALAND (T DILLARD T V MOSLEY H LANE)	Flo Rida Featuring Timbaland POE BOY ATLANTIC		28
29	25	22		**KISS KISS** T-PAIN (C BROWN F R NAJM)	Chris Brown Featuring T-Pain JIVE ZOMBA	■	1
30	35	40		**ALL-AMERICAN GIRL** M BRIGHT (C UNDERWOOD K LOVELACE A GORLEY)	Carrie Underwood ARISTA ARISTA NASHVILLE		30
31	26	27		**HYPNOTIZED** A THIAM (A WASHINGTON A THIAM)	Plies Featuring Akon BIG GATES SLIP N SLIDE ATLANTIC		14
32	28	28		**LOVE LIKE THIS** W WILKINS S WATTERS R TEDDER BANCAME LLP (W WILKINS S WATTERS R TEDDER BANCAME K ANDERSON A LOVE)	Natasha Bedingfield Featuring Sean Kingston PHONOGENIC EPIC	●	11
33	34	31		**CAN'T HELP BUT WAIT** STARGATE (J AUSTIN M S ERIKSEN T E HERMANSEN)	Trey Songz SONG BOOK ATLANTIC		14
34	57	–		**TOUCH MY BODY** C STEWART T NASH M CAREY (M CAREY C A STEWART T NASH)	Mariah Carey ISLAND IDJMG		34
35	30	29		**OUR SONG** N CHAPMAN (T SWIFT)	Taylor Swift BIG MACHINE	●	16
36	39	39		**FALSETTO** T NASH (T NASH C A STEWART)	The-Dream RADIO KILLA DEF JAM IDJMG		36
37	40	41		**CRYING OUT FOR ME** POLOW DA DON (J JONES J CAMERON E WILLIAMS)	Mario 3RD STREET J RMG		37
38	33	36		**FLASHING LIGHTS** K WEST E HUDSON (K WEST E HUDSON)	Kanye West Featuring Dwele ROC-A-FELLA DEF JAM IDJMG		29
39	32	25		**PIECE OF ME** BLOODSHY AVANT (C KARLSSON P WINNBERG K AHLUND)	Britney Spears JIVE ZOMBA	●	18
40	36	28		**INTO THE NIGHT** C KROEGER J MOI (C KROEGER)	Santana Featuring Chad Kroeger ARISTA RMG	●	26
41	38	35		**BIG GIRLS DON'T CRY** WILL I AM (S FERGUSON T GAD)	Fergie WILL I AM A&M INTERSCOPE	■2	1
42	50	56		**DEY KNOW** BALIS BEATS (C WALKER)	Shawty Lo D4L ASYLUM		42
43	41	38		**READY, SET, DON'T GO** F MULLIN A ARMATO T JAMES (B R CYRUS C BEATHARD)	Billy Ray Cyrus With Miley Cyrus WALT DISNEY LYRIC STREET		37
44	52	58		**I WON'T TELL** LV SEAN C (J A CARTEGENA L COPPIN O MATTHEWS M WINANS N GRYMERS)	Fat Joe Featuring J. Holiday TERROR SQUAD IMPERIAL CAPITOL		44
45	44	51		**CLEANING THIS GUN (COME ON IN BOY)** T HEWITT R ATKINS (C BEATHARD M CANNON-GOODMAN)	Rodney Atkins CURB		44
46	49	48		**CALABRIA 2008** R R KOLSCH (R R KOLSCH N SAAD)	Enur Featuring Natasja ULTRA		46
47	51	60		**FEELS LIKE TONIGHT** H BENSON (M SANDBERG L GOTTWALD S SOLOMON)	Daughtry RCA RMG		47
48	37	34		**HATE THAT I LOVE YOU** STARGATE (S SMITH T E HERMANSEN M S ERIKSEN)	Rihanna Featuring Ne-Yo SRP DEF JAM IDJMG		7
49	42	7		**NEW SOUL** Y NAIM D DONATIEN (Y NAIM)	Yael Naim TOT OU TARD ATLANTIC		7
50	43	45		**WATCHING AIRPLANES** M WRIGHT G ALLAN (J BEAVERS J SINGLETON)	Gary Allan MCA NASHVILLE		43
51	83	–	2	GREATEST GAINER/AIRPLAY **LOVE IN THIS CLUB** POLOW DA DON (U RAYMOND,J JONES,L TAYLOR,J JENKINS)	Usher Featuring Young Jeezy LAFACE ZOMBA		51
52	46	43		**LETTER TO ME** F ROGERS (B PAISLEY)	Brad Paisley ARISTA NASHVILLE		40
53	60	61		**FEEDBACK** R JERKINS D EMILE (R JERKINS D EMILE T YASIN L DANIELS)	Janet ISLAND IDJMG		51
54	HOT SHOT DEBUT		1	**I SAW GOD TODAY** T BROWN G STRAIT (R CLAWSON M CRISWELL W KIRBY)	George Strait MCA NASHVILLE		54
55	56	55		**SHIFTWORK** B CANNON K CHESNEY (T JONES)	Kenny Chesney Duet With George Strait BNA		55
56	56	63		**SMALL TOWN SOUTHERN MAN** K STEGALL (A JACKSON)	Alan Jackson ARISTA NASHVILLE		56
57	53	54		**WON'T GO HOME WITHOUT YOU** M ELIZONDO M STENT MAROON 5 (A LEVINE)	Maroon 5 A&M/OCTONE INTERSCOPE		48
58	55	59		**WHAT HURTS THE MOST** M REUTER Y PEIFER (J STEELE S ROBSON)	Cascada ROBBINS		55
59	59	66		**THE ANTHEM** A CASTILLO R PANGILINAN (R R KOLSCH W A MARTINEZ C OCHOA A C PEREZ)	Pitbull Featuring Lil Jon FAMOUS ARTISTS TVT		59
60	65	76		**YAHHH!** SOULJA BOY TELL'EM (D WAY A MUSTAFA)	Soulja Boy Tell'em Featuring Arab COLLIPARK INTERSCOPE		60
61	62	67		**STEALING CINDERELLA** M POWELL T HUFF (C WICKS R RUTHERFORD G G TERER III)	Chuck Wicks RCA NASHVILLE		61
62	85	–		**BLEEDING LOVE** R TEDDER (R TEDDER J MCCARTNEY)	Leona Lewis SYCO J RMG		62
63	71	74		**CHING-A-LING** THE ARKIETKS LAMB (S CAMPBELL M ELLIOTT C LAMB M LEATHERS)	Missy Elliott THE GOLD MIND ATLANTIC		63
64	54	50		**POP BOTTLES** S MORALES R DIAZ (D CARTER S MORALES,R DIAZ)	Birdman Featuring Lil Wayne CASH MONEY UNIVERSAL MOTOWN		38
65	78	84		**WHAT KINDA GONE** S HENDRICKS C CAGLE (C CAMERON D BERG C DAVIS)	Chris Cagle CAPITOL NASHVILLE		65
66	88	97		**KILLA** DAVID BLADE (R RICHARD R BOWLES F KING F KING N KING E KING J ROBINSON)	Cherish Featuring Yung Joc SHO NUFF CAPITOL		66
67	69	68		**INTERNATIONAL HARVESTER** C MORGAN P O'DONNELL K STEGALL (S MINOR D MYRICK J STEELE)	Craig Morgan BROKEN BOW		67
68	74	64		**WHATEVER IT TAKES** J COLE LIFEHOUSE (J WADE J COLE)	Lifehouse GEFFEN INTERSCOPE		64
69	66	72		**HERO/HEROINE** M SQUIRE (M JOHNSON)	Boys Like Girls COLUMBIA		43
70	63	69		**THE WAY I AM** M TURRIGIANO I MICHAELSON C KUFFNER (I MICHAELSON)	Ingrid Michaelson CABIN 24 ORIGINAL SIGNAL RED		37
71	67	57		**WHAT IS IT** J ROTEM (R BRYANT J ROTEM M JAMES S LAROCK L PARKER)	Baby Bash Featuring Sean Kingston ARISTA RMG		57
72	68	62		**STAY** B GALLIMORE K BUSH J NETTLES (J O NETTLES)	Sugarland MERCURY NASHVILLE	●	32
73	80	85		**YOU'RE GONNA MISS THIS** F ROGERS (L T MILLER A GORLEY)	Trace Adkins CAPITOL NASHVILLE		73
74	73	78		**CRUSHCRUSHCRUSH** D BENDETH (H WILLIAMS J FARRO)	Paramore FUELED BY RAMEN RRP		64
75	76	81		**SAY** J MAYER M MCDONALD (J MAYER)	John Mayer AWARE COLUMBIA		75
76	87	88		**UMMA DO ME** DRUMMA BOY (R HILL, JR. C GHOLSON)	Rocko ROCKY ROAD/ISLAND URBAN IDJMG		76
77	64	53		**WINNER AT A LOSING GAME** D HUFF RASCAL FLATTS (G LEVOX J DEMARCUS J D ROONEY)	Rascal Flatts LYRIC STREET		52
78	79	80		**LAUGHED UNTIL WE CRIED** M KNOX (K LOVELACE A GORLEY)	Jason Aldean BROKEN BOW		78
79	82	86		**REALIZE** M BLUE (C CAILLAT J REEVES M BLUE)	Colbie Caillat UNIVERSAL REPUBLIC		79
80	NEW			**DANCE LIKE THERE'S NO TOMORROW** OBIE & JOSH O LEBER R D JACKSON (J JOERGENSEN D KLEIN E SERRANO S PSKINNER E LAUES)	Paula Abdul & Randy Jackson DREAM MERCHANT 21 CMG		80
81	86	83		**NEVER** D FARRIS (D FARRIS D FARRIS E CHISOLM)	Jaheim DIVINE MILL ATLANTIC		81
82	72	70		**LIKE WHOA** A ARMATO T JAMES (A MICHALKA A MICHALKA A ARMATO T JAMES)	Aly & AJ HOLLYWOOD		63
83	91	–		**PICTURE TO BURN** N CHAPMAN (T SWIFT L ROSE)	Taylor Swift BIG MACHINE		83
84	98	–		**SHE GOT IT** J.U.S.T.I.C.E. LEAGUE (E ORTIZ J SAUNDERS K CROWE F R NAJM A SMITH)	2 Pistols Featuring T-Pain & Tay Dizm UNIVERSAL REPUBLIC		84
85	75	71		**GET BUCK IN HERE** DJ FELLI FEL (J CORRINE L WATKINS,A THIAM C BRIDGES J H SMITH)	DJ Felli Fel Featuring Diddy, Akon, Ludacris & Lil Jon ISLAND URBAN IDJMG		41
86	92	89		**GOD MUST BE BUSY** T BROWN R DUNN K BROOKS (C DANIELS M PHEENEY)	Brooks & Dunn ARISTA NASHVILLE		86
87	97	92		**PSYCHO** H BENSON (W SCANTLIN T RATTAGLIA)	Puddle Of Mudd FLAWLESS GEFFEN INTERSCOPE		87
88	84	–		**THE BOSS** J ROTEM (W ROBERTS J ROTEM F R NAJM)	Rick Ross Featuring T-Pain SLIP N SLIDE DEF JAM IDJMG		84
89	81	95		**NINE IN THE AFTERNOON** R MATHES (PANIC AT THE DISCO)	Panic At The Disco DECAYDANCE FUELED BY RAMEN RRP		75
90	95	75		**IF I HAD EYES** J JOHNSON JP PLUNIER (J JOHNSON)	Jack Johnson BRUSHFIRE UNIVERSAL REPUBLIC		47
91	94	90		**LONG ROAD TO RUIN** G NORTON (FOO FIGHTERS)	Foo Fighters ROSWELL RCA RMG		50
92	NEW			**SHAWTY GET LOOSE** T-PAIN (N KIRKLAND F R NAJM)	Lil Mama Featuring Chris Brown FAMILIAR FACES JIVE ZOMBA		92
93	NEW			**JUST GOT STARTED LOVIN' YOU** J RICH (J OTTO J FEMINO D V WILLIAMS)	James Otto WARNER BROS. (NASHVILLE) WRN		93
94	NEW			**IT'S NOT MY TIME** JOHNNY K (B ARNOLD M ROBERTS T HARRELL C HENDERSON)	3 Doors Down UNIVERSAL REPUBLIC		94
95	NEW			**SHAKE YOUR POM POM** TIMBALAND (M ELLIOTT T V MOSLEY M MILLER M STEVENS)	Missy Elliott THE GOLD MIND ATLANTIC		95
96	NEW			**IT'S GOOD TO BE US** M A MILLER D OLIVER (D BERG T JAMES)	Bucky Covington LYRIC STREET		96
97	NEW			**LOVE IS A BEAUTIFUL THING** M WRIGHT P VASSAR (J STEELE C WISEMAN)	Phil Vassar UNIVERSAL SOUTH		97
98	89	77		**LOVE IS FREE** B BOTTRELL (S CROW B BOTTRELL)	Sheryl Crow A&M INTERSCOPE		77
99	NEW			**TE QUIERO** I DOMINGUEZ (F DANILO GOMEZ)	Flex EMI TELEVISA		99
100	93	82		**ROCK STAR** T GAD (A ARCHONTIS J LURIE C NEEMAN)	Hannah Montana WALT DISNEY		81



Song overtakes Flo Rida's "Low" on Hot 100 Airplay chart, giving Brown his second No. 1 on that list, following debut single "Run It!" in 2005.

Singer starts her career with two straight top 10s on Hot Digital Songs as title jumps 17-7 on that list (73,000 downloads, up 40%).

Talent judges join the "American Idol" chart parade. For Abdul, it's her first Hot 100 ink since 1995's "Crazy Cool."

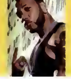
Usher's strong move (83-51) is fueled solely by 30% airplay increase (48-15 on Hot 100 Airplay). A jump into next issue's top 10 is likely as track hit digital market Feb. 26.

Country legend George Strait takes the list's top debut (No. 54) and posts the best digital sales week of his career as track moves 25,000 downloads.

BETWEEN THE BULLETS silvio@billboard.com

FLO RIDA'S 'ELEVATOR' RISES FAST

Flo Rida, whose "Low" still occupies the penthouse suite of the Billboard Hot 100 for a 10th week, rises 100-28 with follow-up single "Elevator."



His new release opens at No. 10 on Hot Digital Songs with 64,000 downloads. With his debut album, "Mail on Sunday," not due until March 18, Flo Rida becomes the first artist to take two tracks not yet available on an album into Hot Digital Songs' top 10.

The 62-floor ascension of "Elevator" is the largest from the chart's anchor spot since Andrew Seeley's "Get'cha Head in the Game," from "High School Musical," bounced 100-23 in the Feb. 11, 2006, issue. —*Silvio Pietroluongo*

LEGEND FOR HOT 100 AIRPLAY LOCATED BELOW CHART. HOT DIGITAL SONGS: Top selling paid download songs compiled from internet sales reports collected and provided by Nielsen SoundScan. This data is used to compile both The Billboard Hot 100 and Pop 100. ADULT TOP 40/ADULT CONTEMPORARY/MODERN ROCK: 82 adult top 40 stations, 101 adult contemporary stations and 69 modern rock stations are electronically monitored 24 hours a day, 7 days a week. See Chart Legend for additional rules and explanations. © 2008, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

AIRPLAY MONITORED BY nielsen BDS

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Billboard HOT 100

MAR 8 2008

HOT 100 AIRPLAY

This Week	Last Week	Weeks on Chart	Title / Artist (Imprint / Promotion Label)
1	2	12	#1 1 WK **WITH YOU** CHRIS BROWN (JIVE/ZOMBA)
2	1	18	**LOW** FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)
3	3	25	**NO ONE** ALICIA KEYS (MBK/J/RMG)
4	4	24	**APOLOGIZE** TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)
5	7	[illegible]	**DON'T STOP THE MUSIC** RIHANNA (SRP/DEF JAM/IDJMG)
6	8	18	**LIKE YOU'LL NEVER SEE ME AGAIN** ALICIA KEYS (MBK/J/RMG)
7	5	13	**SENSUAL SEDUCTION** SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)
8	9	11	**I REMEMBER** KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)
9	6	15	**SUFFOCATE** J. HOLIDAY (MUSIC LINE/CAPITOL)
10	11	18	**INDEPENDENT** WEBBIE, LIL PHAT & LIL BOOSIE (TRILL/ASYLUM/ATLANTIC)
11	13	[illegible]	**LOVE SONG** SARA BAREILLES (EPIC)
12	23	2	**TOUCH MY BODY** MARIAH CAREY (ISLAND/IDJMG)
13	12	18	**TAKE YOU THERE** SEAN KINGSTON (BELUGA HEIGHTS/KOCH/EPIC)
14	10	18	**CLUMSY** FERGIE (WILL.I.AM/A&M/INTERSCOPE)
15	48	2	**LOVE IN THIS CLUB** USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)
16	19	13	**SHADOW OF THE DAY** LINKIN PARK (WARNER BROS.)
17	22	5	**SUPERSTAR** LUPE FIASCO (1ST & 15TH/ATLANTIC)
18	17	30	**PARALYZER** FINGER ELEVEN (WIND-UP)
19	16	22	**CAN'T HELP BUT WAIT** TREY SONGZ (SONG BOOK/ATLANTIC)
20	14	24	**BUBBLY** COLBIE CAILLAT (UNIVERSAL REPUBLIC)
21	18	18	**JUST FINE** MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)
22	20	10	**CRYING OUT FOR ME** MARIO (3RD STREET/J/RMG)
23	25	16	**SORRY** BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/RRP)
24	24	7	**FALSETTO** THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)
25	15	27	**TEARDROPS ON MY GUITAR** TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
26	21	18	**TATTOO** JORDIN SPARKS (19/JIVE/ZOMBA)
27	32	9	**I WON'T TELL** FAT JOE FEAT. J. HOLIDAY (TERROR SQUAD/IMPERIAL/CAPITOL)
28	38	4	**SEXY CAN I** RAY J & YUNG BERG (KNOCKOUT/DEJA 34/KOCH/EPIC)
29	29	9	**CLEANING THIS GUN (COME ON IN BOY)** RODNEY ATKINS (CURB)
30	34	7	**DEY KNOW** SHAWTY LO (D4L/ASYLUM)
31	28	18	**HYPNOTIZED** PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
32	33	9	**SHIFTWORK** KENNY CHESNEY DUET WITH GEORGE STRAIT (BNA)
33	39	9	**SMALL TOWN SOUTHERN MAN** ALAN JACKSON (ARISTA NASHVILLE)
34	40	8	**ALL-AMERICAN GIRL** CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
35	26	14	**FLASHING LIGHTS** KANYE WEST FEAT. DWELE (ROC-A-FELLA/DEF JAM/IDJMG)
36	30	14	**LETTER TO ME** BRAD PAISLEY (ARISTA NASHVILLE)
37	41	4	**NO AIR** JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)
38	37	41	**BIG GIRLS DON'T CRY** FERGIE (WILL.I.AM/A&M/INTERSCOPE)
39	31	15	**WATCHING AIRPLANES** GARY ALLAN (MCA NASHVILLE)
40	36	16	**SWEETEST GIRL (DOLLAR BILL)** WYCLEF JEAN (COLUMBIA)
41	27	24	**KISS KISS** CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)
42	44	7	**THE ANTHEM** PITBULL FEAT. LIL JON (FAMOUS ARTISTS/TVT)
43	35	25	**HATE THAT I LOVE YOU** RIHANNA FEAT. NE-YO (SRP/DEF JAM/IDJMG)
44	46	13	**CALABRIA 2008** ENUR FEAT. NATASJA (ULTRA)
45	47	9	**STEALING CINDERELLA** CHUCK WICKS (RCA NASHVILLE)
46	42	16	**READY, SET, DON'T GO** BILLY RAY CYRUS WITH MILEY CYRUS (WALT DISNEY/LYRIC STREET)
47	49	7	**SEE YOU AGAIN** MILEY CYRUS (HOLLYWOOD)
48	50	6	**STOP AND STARE** ONEREPUBLIC (MOSLEY/INTERSCOPE)
49	56	4	**FEELS LIKE TONIGHT** DAUGHTRY (RCA/RMG)
50	62	2	**I SAW GOD TODAY** GEORGE STRAIT (MCA NASHVILLE)

1,271 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

ADULT TOP 40

This Week	Last Week	Weeks on Chart	Title / Artist (Imprint / Promotion Label)	Hit Predict
1	1	21	#1 6 WKS **APOLOGIZE** TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)	★
2	2	27	**LOVE SONG** SARA BAREILLES (EPIC)	
3	3	31	**PARALYZER** FINGER ELEVEN (WIND-UP)	
4	8	20	**SORRY** BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/RRP)	
5	4	34	**BUBBLY** COLBIE CAILLAT (UNIVERSAL REPUBLIC)	★
6	8	15	**TEARDROPS ON MY GUITAR** TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	★
7	5	24	**INTO THE NIGHT** SANTANA FEAT. CHAD KROEGER (ARISTA/RMG)	★
8	9	16	**SHADOW OF THE DAY** LINKIN PARK (WARNER BROS.)	★
9	7	30	**OVER YOU** DAUGHTRY (RCA/RMG)	★
10	11	18	**WHATEVER IT TAKES** LIFEHOUSE (GEFFEN/INTERSCOPE)	★
11	13	14	**NO ONE** ALICIA KEYS (MBK/J/RMG)	★
12	15	7	**FEELS LIKE TONIGHT** DAUGHTRY (RCA/RMG)	★
13	10	36	**WHO KNEW** PINK (LAFACE/ZOMBA)	★
14	12	30	**WAKE UP CALL** MAROON 5 (A&M/OCTONE/INTERSCOPE)	
15	14	18	**TATTOO** JORDIN SPARKS (19/JIVE/ZOMBA)	★
16	17	10	**SAY** JOHN MAYER (AWARE/COLUMBIA)	
17	18	11	**WON'T GO HOME WITHOUT YOU** MAROON 5 (A&M/OCTONE/INTERSCOPE)	
18	18	17	**THE WAY I AM** INGRID MICHAELSON (CABIN 24/ORIGINAL SIGNAL/RED)	
19	19	10	**THESE HARD TIMES** MATCHBOX TWENTY (MELISMA/ATLANTIC)	★
20	20	15	**CLUMSY** FERGIE (WILL.I.AM/A&M/INTERSCOPE)	
21	22	12	**NEVER TOO LATE** THREE DAYS GRACE (JIVE/ZOMBA)	
22	21	17	**LOVE LIKE THIS** NATASHA BEDINGFIELD (PHONOGENIC/EPIC)	
23	23	6	**LOVE IS FREE** SHERYL CROW (A&M/INTERSCOPE)	
24	25	6	**REALIZE** COLBIE CAILLAT (UNIVERSAL REPUBLIC)	★
25	26	13	**I WISH THE BEST FOR YOU** EMERSON HART (MANHATTAN/CAPITOL)	

ADULT CONTEMPORARY

This Week	Last Week	Weeks on Chart	Title / Artist (Imprint / Promotion Label)	Hit Predict
1	1	30	#1 9 WKS **BUBBLY** COLBIE CAILLAT (UNIVERSAL REPUBLIC)	
2	2	35	**BIG GIRLS DON'T CRY** FERGIE (WILL.I.AM/A&M/INTERSCOPE)	★
3	3	42	**HOME** DAUGHTRY (RCA/RMG)	★
4	4	33	**HEY THERE DELILAH** PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)	★
5	6	29	**WHO KNEW** PINK (LAFACE/ZOMBA)	★
6	5	34	**WAIT FOR YOU** ELLIOTT YAMIN (HICKORY/RED)	★
7	7	23	**TAKING CHANCES** CELINE DION (COLUMBIA)	★
8	9	7	**LOST** MICHAEL BUBLE (143/REPRISE)	★
9	8	17	**APOLOGIZE** TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)	★
10	10	7	**(YOUR LOVE KEEPS LIFTING ME) HIGHER AND HIGHER** MICHAEL MCDONALD (UNIVERSAL MOTOWN)	
11	13	9	**TEARDROPS ON MY GUITAR** TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	★
12	12	9	**NO ONE** ALICIA KEYS (MBK/J/RMG)	★
13	14	7	**LOVE SONG** SARA BAREILLES (EPIC)	★
14	16	8	**TATTOO** JORDIN SPARKS (19/JIVE/ZOMBA)	★
15	17	21	**LOST** FAITH HILL (WARNER BROS. (NASHVILLE)/WARNER BROS.)	★
16	18	19	**DREAMING WITH A BROKEN HEART** JOHN MAYER (AWARE/COLUMBIA)	★
17	19	20	**FIRST TIME** LIFEHOUSE (GEFFEN/INTERSCOPE)	
18	21	4	**IN MY ARMS** PLUMB (CURB/REPRISE)	
19	20	13	**OVER YOU** DAUGHTRY (RCA/RMG)	
20	22	5	**THE WAY I AM** INGRID MICHAELSON (CABIN 24/ORIGINAL SIGNAL/RED)	★
21	24	3	**BRAVE** IDINA MENZEL (WARNER BROS.)	
22	27	3	**BUSY BEING FABULOUS** EAGLES (ERC)	★
23	28	2	**FALLING IN LOVE AT A COFFEE SHOP** LANDON PIGG (RCA/RMG)	
24	23	18	**INTO THE NIGHT** SANTANA FEAT. CHAD KROEGER (ARISTA/RMG)	
25	26	7	**NOT MY PROBLEM** DANA PARISH	

HOT DIGITAL SONGS

This Week	Last Week	Weeks on Chart	Title / Artist (Imprint / Promotion Label)	Cert.
1	1	18	#1 13 WKS **LOW** FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	
2	3	16	**LOVE SONG** SARA BAREILLES (EPIC)	■
3	2	12	**DON'T STOP THE MUSIC** RIHANNA (SRP/DEF JAM/IDJMG)	
4	4	13	**WITH YOU** CHRIS BROWN (JIVE/ZOMBA)	●
5	6	12	**SEE YOU AGAIN** MILEY CYRUS (HOLLYWOOD)	
6	7	11	**SORRY** BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/RRP)	
7	17	7	**NO AIR** JORDIN SPARKS DUET WITH CHRIS BROWN (JIVE/ZOMBA)	
8	15	5	**WHEN YOU LOOK ME IN THE EYES** JONAS BROTHERS (HOLLYWOOD)	
9	9	17	**TAKE YOU THERE** SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	●
10	-	1	**ELEVATOR** FLO RIDA FEAT. TIMBALAND (POE BOY/ATLANTIC)	
11	11	10	**SUPERSTAR** LUPE FIASCO FEAT. MATTHEW SANTOS (1ST & 15TH/ATLANTIC)	
12	19	7	**INDEPENDENT** WEBBIE, LIL PHAT & LIL BOOSIE (TRILL/ASYLUM)	
13	5	24	**NO ONE** ALICIA KEYS (MBK/J/RMG)	■2
14	12	30	**APOLOGIZE** TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)	
15	13	4	**NEW SOUL** YAEL NAIM (TOT OU TARD/ATLANTIC)	
16	10	9	**STOP AND STARE** ONEREPUBLIC (MOSLEY/INTERSCOPE)	
17	33	2	**SEXY CAN I** RAY J & YUNG BERG (KNOCKOUT/DEJA 34/KOCH/EPIC)	
18	20	15	**SHADOW OF THE DAY** LINKIN PARK (WARNER BROS.)	
19	18	27	**SWEETEST GIRL (DOLLAR BILL)** WYCLEF JEAN FEAT. AKON, LIL WAYNE & NIIA (COLUMBIA)	■
20	14	44	**TEARDROPS ON MY GUITAR** TAYLOR SWIFT (BIG MACHINE)	●
21	18	11	**SENSUAL SEDUCTION** SNOOP DOGG (DOGGYSTYLE/INTERSCOPE)	
22	41	6	**FEEDBACK** JANET (ISLAND/IDJMG)	
23	25	22	**TATTOO** JORDIN SPARKS (JIVE/ZOMBA)	■
24	22	17	**PIECE OF ME** BRITNEY SPEARS (JIVE/ZOMBA)	●
25	23	22	**OUR SONG** TAYLOR SWIFT (BIG MACHINE)	●
26	28	33	**CRANK THAT (SOULJA BOY)** SOULJA BOY TELL'EM (COLLIPARK/INTERSCOPE)	
27	27	21	**INTO THE NIGHT** SANTANA FEAT. CHAD KROEGER (ARISTA/RMG)	●
28	6	24	**REHAB** AMY WINEHOUSE (UNIVERSAL REPUBLIC)	●
29	26	19	**CLUMSY** FERGIE (WILL.I.AM/A&M/INTERSCOPE)	
30	24	19	**LOVE LIKE THIS** NATASHA BEDINGFIELD FEAT. SEAN KINGSTON (PHONOGENIC/EPIC)	●
31	30	33	**PARALYZER** FINGER ELEVEN (WIND-UP)	■
32	29	16	**KISS KISS** CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)	■
33	39	4	**YAHHH!** SOULJA BOY TELL'EM FEAT. ARAB (COLLIPARK/INTERSCOPE)	
34	21	31	**STRONGER** KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	
35	31	11	**WON'T GO HOME WITHOUT YOU** MAROON 5 (A&M/OCTONE/INTERSCOPE)	
36	-	1	**DANCE LIKE THERE'S NO TOMORROW** PAULA ABDUL & RANDY JACKSON (DREAM MERCHANT 21/RMG)	
37	34	32	**BUBBLY** COLBIE CAILLAT (UNIVERSAL REPUBLIC)	■
38	45	5	**ALL-AMERICAN GIRL** CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)	
39	37	19	**HYPNOTIZED** PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	
40	36	5	**LIKE WHOA** ALY & AJ (HOLLYWOOD)	
41	-	1	**BLEEDING LOVE** LEONA LEWIS (SYCO/J/RMG)	
42	38	31	**CYCLONE** BABY BASH FEAT. T-PAIN (ARISTA/RMG)	■
43	44	26	**I DON'T WANNA BE IN LOVE (DANCE FLOOR ANTHEM)** GOOD CHARLOTTE (DAYLIGHT/EPIC)	●
44	35	40	**UMBRELLA** RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)	■2
45	56	18	**NEVER TOO LATE** THREE DAYS GRACE (JIVE/ZOMBA)	●
46	52	3	**FEELS LIKE TONIGHT** DAUGHTRY (RCA/RMG)	
47	48	5	**WHAT HURTS THE MOST** CASCADA (ROBBINS)	
48	60	8	**SAY** JOHN MAYER (AWARE/COLUMBIA)	
49	-	1	**I SAW GOD TODAY** GEORGE STRAIT (MCA NASHVILLE)	
50	49	22	**READY, SET, DON'T GO** BILLY RAY CYRUS WITH MILEY CYRUS (WALT DISNEY)	
51	-	1	**CHING-A-LING** MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)	
52	55	14	**CRUSHCRUSHCRUSH** PARAMORE (FUELED BY RAMEN/RRP)	
53	42	47	**HEY THERE DELILAH** PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)	
54	50	9	**FLASHING LIGHTS** KANYE WEST FEAT. DWELE (ROC-A-FELLA/DEF JAM/IDJMG)	
55	65	8	**CALABRIA 2008** ENUR FEAT. NATASJA (ULTRA)	
56	71	5	**REALIZE** COLBIE CAILLAT (UNIVERSAL REPUBLIC)	
57	58	16	**FAKE IT** SEETHER (WIND-UP)	
58	-	1	**SHAKE YOUR POM POM** MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)	
59	54	33	**MISERY BUSINESS** PARAMORE (FUELED BY RAMEN/RRP)	
60	47	15	**THE WAY I AM** INGRID MICHAELSON (CABIN 24/ORIGINAL SIGNAL/RED)	
61	57	44	**ROCKSTAR** NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	
62	61	12	**HERO HEROINE** BOYS LIKE GIRLS (COLUMBIA)	
63	63	25	**HOW FAR WE'VE COME** MATCHBOX TWENTY (MELISMA/ATLANTIC)	
64	66	29	**CRAZY BITCH** BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/LAVA)	
65	53	3	**NINE IN THE AFTERNOON** PANIC AT THE DISCO (DECAYDANCE/FUELED BY RAMEN/RRP)	
66	56	45	**BIG GIRLS DON'T CRY** FERGIE (WILL.I.AM/A&M/INTERSCOPE)	
67	-	10	**JUST FINE** MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	
68	51	6	**ROCK STAR** HANNAH MONTANA (WALT DISNEY)	
69	62	14	**POP BOTTLES** BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	
70	69	16	**GET BUCK IN HERE** DJ FELLI FEL FEAT. DIDDY, AKON, LUDACRIS & LIL JON (ISLAND URBAN/IDJMG)	
71	-	4	**WHATEVER IT TAKES** LIFEHOUSE (GEFFEN/INTERSCOPE)	
72	73	38	**THE WAY I ARE** TIMBALAND FEAT. KERI HILSON (MOSLEY/BLACKGROUND/INTERSCOPE)	
73	68	12	**BOHEMIAN RHAPSODY** QUEEN (HOLLYWOOD)	●
74	-	1	**KILLA** CHERISH FEAT. YUNG JOC (MUSIC LINE/CAPITOL)	
75	74	4	**WHAT IS IT** BABY BASH FEAT. SEAN KINGSTON (ARISTA/RMG)	

MODERN ROCK

This Week	Last Week	Weeks on Chart	Title / Artist (Imprint / Promotion Label)	Hit Predict
1	1	18	#1 2 WKS **LONG ROAD TO RUIN** FOO FIGHTERS (ROSWELL/RCA/RMG)	★
2	2	26	**FAKE IT** SEETHER (WIND-UP)	★
3	3	21	**SHADOW OF THE DAY** LINKIN PARK (WARNER BROS.)	★
4	4	15	**CRUSHCRUSHCRUSH** PARAMORE (FUELED BY RAMEN/RRP)	
5	5	30	**THE PRETENDER** FOO FIGHTERS (ROSWELL/RCA/RMG)	★
6	10	17	**PSYCHO** PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)	
7	8	21	**ALMOST EASY** AVENGED SEVENFOLD (HOPELESS/WARNER BROS.)	
8	7	35	**THE GOOD LEFT UNDONE** RISE AGAINST (GEFFEN/INTERSCOPE)	★
9	6	18	**BODYSNATCHERS** RADIOHEAD (TBD/ATO)	
10	9	21	**BELIEVE** THE BRAVERY (ISLAND/IDJMG)	
11	12	12	**IF I HAD EYES** JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)	
12	11	32	**I GET IT** CHEVELLE (EPIC)	★
13	15	4	**NINE IN THE AFTERNOON** PANIC AT THE DISCO (DECAYDANCE/FUELED BY RAMEN/RRP)	★
14	16	11	**ALWAYS BE** JIMMY EAT WORLD (TINY EVIL/INTERSCOPE)	★
15	14	40	**NEVER TOO LATE** THREE DAYS GRACE (JIVE/ZOMBA)	★
16	17	6	**MOTHER MARY** FOXBORO HOT TUBS (JINGLE TOWN)	
17	19	5	**FALLING DOWN** ATREYU (HOLLYWOOD)	★
18	18	5	**THE STONE** ASHES DIVIDE (ISLAND/IDJMG)	
19	13	24	**EMPTY WALLS** SERJ TANKIAN (SERJICAL STRIKE/REPRISE)	
20	21	13	**MY WORLD** SICK PUPPIES (RMR/VIRGIN)	
21	22	12	**UNTIL THE END** BREAKING BENJAMIN (HOLLYWOOD)	★
22	24	5	**SKY IS OVER** SERJ TANKIAN (SERJICAL STRIKE/REPRISE)	★
23	33	2	**BEAUTIFUL** 10 YEARS (UNIVERSAL REPUBLIC)	
24	25	4	**SO HAPPY** THEORY OF A DEADMAN (604/ROADRUNNER/RRP)	★
25	27	5	**LIFE IS BEAUTIFUL** SIXX:A.M. (ELEVEN SEVEN)	

POP 100 DIGEST

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	1	17	#1 (10 WKS) **LOW** FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)
2	2	15	**DON'T STOP THE MUSIC** RIHANNA (SRP/DEF JAM/IDJMG)
3	3	13	**WITH YOU** CHRIS BROWN (JIVE/ZOMBA)
4	4	18	**LOVE SONG** SARA BAREILLES (EPIC)
5	6	20	**TAKE YOU THERE** SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
6	7	35	**APOLOGIZE** TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)
7	13	13	**NO AIR** JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)
8	9	17	**SEE YOU AGAIN** MILEY CYRUS (HOLLYWOOD)
9	10	14	**SORRY** BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/RRP)
10	5	24	**NO ONE** ALICIA KEYS (MBK/J/RMG)
11	8	23	**CLUMSY** FERGIE (WILL.I.AM/A&M/INTERSCOPE)
12	12	28	**SWEETEST GIRL (DOLLAR BILL)** WYCLEF JEAN FEAT. AKON, LIL WAYNE & NIIA (COLUMBIA)
13	18	18	**SHADOW OF THE DAY** LINKIN PARK (WARNER BROS.)
14	11	46	**TEARDROPS ON MY GUITAR** TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
15	14	26	**TATTOO** JORDIN SPARKS (19/JIVE/ZOMBA)
16	15	13	**STOP AND STARE** ONEREPUBLIC (MOSLEY/INTERSCOPE)
17	17	38	**PARALYZER** FINGER ELEVEN (WIND-UP)
18	24	5	**WHEN YOU LOOK ME IN THE EYES** JONAS BROTHERS (HOLLYWOOD)
19	21	12	**SUPERSTAR** LUPE FIASCO FEAT. MATTHEW SANTOS (1ST & 15TH/ATLANTIC)
20	18	12	**SENSUAL SEDUCTION** SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)
21	16	20	**KISS KISS** CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)
22	22	21	**LOVE LIKE THIS** NATASHA BEDINGFIELD FEAT. SEAN KINGSTON (PHONOGENIC/EPIC)
23	28	17	**CALABRIA 2008** ENUR FEAT. NATASJA (ULTRA)
24	26	36	**MISERY BUSINESS** PARAMORE (FUELED BY RAMEN/RRP)
25	25	17	**PIECE OF ME** BRITNEY SPEARS (JIVE/ZOMBA)
26	23	31	**STRONGER** KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
27	20	27	**HATE THAT I LOVE YOU** RIHANNA FEAT. NE-YO (SRP/DEF JAM/IDJMG)
28	29	41	**THE WAY I ARE** TIMBALAND FEAT. KERI HILSON (MOSLEY/BLACKGROUND/INTERSCOPE)
29	32	12	**WHAT HURTS THE MOST** CASCADA (ROBBINS)
30	33	7	**FEELS LIKE TONIGHT** DAUGHTRY (RCA/RMG)
31	35	26	**NEVER TOO LATE** THREE DAYS GRACE (JIVE/ZOMBA)
32	30	21	**HYPNOTIZED** PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
33	87	3	**ELEVATOR** FLO RIDA FEAT. TIMBALAND (POE BOY/ATLANTIC)
34	40	6	**INDEPENDENT** WEBBIE, LIL' PHAT & LIL' BOOSIE (TRILL/ASYLUM/ATLANTIC)
35	37	18	**HERO/HEROINE** BOYS LIKE GIRLS (COLUMBIA)
36	36	30	**I DON'T WANNA BE IN LOVE (DANCE FLOOR ANTHEM)** GOOD CHARLOTTE (DAYLIGHT/EPIC)
37	31	22	**INTO THE NIGHT** SANTANA FEAT. CHAD KROEGER (ARISTA/RMG)
38	46	2	**TOUCH MY BODY** MARIAH CAREY (ISLAND/IDJMG)
39	44	4	**SEXY CAN I** RAY J & YUNG BERG (KNOCKOUT/DEJA 34/KOCH/EPIC)
40	39	4	**NEW SOUL** YAEL NAIM (TOT OU TARD/ATLANTIC)
41	45	15	**LIKE YOU'LL NEVER SEE ME AGAIN** ALICIA KEYS (MBK/J/RMG)
42	63	2	**BLEEDING LOVE** LEONA LEWIS (SYCO/J/RMG)
43	47	11	**FEEDBACK** JANET (ISLAND/IDJMG)
44	41	14	**FLASHING LIGHTS** KANYE WEST FEAT. DWELE (ROC-A-FELLA/DEF JAM/IDJMG)
45	42	14	**WON'T GO HOME WITHOUT YOU** MAROON 5 (A&M/OCTONE/INTERSCOPE)
46	54	4	**KILLA** CHERISH FEAT. YUNG JOC (SHO'NUFF/CAPITOL)
47	43	22	**OUR SONG** TAYLOR SWIFT (BIG MACHINE)
48	49	5	**BREAK THE ICE** BRITNEY SPEARS (JIVE/ZOMBA)
49	55	10	**WHATEVER IT TAKES** LIFEHOUSE (GEFFEN/INTERSCOPE)
50	60	7	**THE ANTHEM** PITBULL FEAT. LIL JON (FAMOUS ARTISTS/TVT)

For a complete listing of the Pop 100, check out www.billboard.biz

POP 100: The top Pop singles & tracks, according to mainstream top 40 radio audience impressions measured by Nielsen Broadcast Data Systems, and sales compiled by Nielsen SoundScan. **POP 100 AIRPLAY:** Legend located below chart. **HOT SINGLES SALES:** The top-selling retail-available physical singles, as compiled by Nielsen SoundScan. This data is used to compile both the Hot 100 and Pop 100. **TOP MUSIC VIDEOS:** The top-selling retail-available music videos, as compiled by Nielsen SoundScan. **HOT VIDEOCLIPS:** Based on audience-weighted plays from MTV, VH1, BET and CMT, and non-weighted plays from eight other channels, as monitored by Nielsen Broadcast Data Systems. **VIDEO MONITOR:** Rotating playlists from 12 channels. All charts © 2008, Nielsen Business Media Inc. and Nielsen SoundScan, Inc. All rights reserved.

POP 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)	
1	1	17	#1 (5 WKS) **LOW** FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	
2	2	10	**WITH YOU** CHRIS BROWN (JIVE/ZOMBA)	☆
3	3	14	**DON'T STOP THE MUSIC** RIHANNA (SRP/DEF JAM/IDJMG)	☆
4	8	8	**LOVE SONG** SARA BAREILLES (EPIC)	☆
5	6	19	**TAKE YOU THERE** SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	☆
6	5	26	**APOLOGIZE** TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
7	4	23	**CLUMSY** FERGIE (WILL.I.AM/A&M/INTERSCOPE)	☆
8	7	20	**NO ONE** ALICIA KEYS (MBK/J/RMG)	
9	12	11	**NO AIR** JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)	☆
10	10	17	**SWEETEST GIRL (DOLLAR BILL)** WYCLEF JEAN FEAT. AKON, LIL WAYNE & NIIA (COLUMBIA)	
11	15	12	**SORRY** BUCKCHERRY (ELEVEN SEVEN/ATLANTIC)	☆
12	8	26	**TATTOO** JORDIN SPARKS (19/JIVE/ZOMBA)	☆
13	14	15	**SHADOW OF THE DAY** LINKIN PARK (WARNER BROS.)	☆
14	11	15	**TEARDROPS ON MY GUITAR** TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	☆
15	16	14	**SEE YOU AGAIN** MILEY CYRUS (HOLLYWOOD)	☆
16	13	25	**PARALYZER** FINGER ELEVEN (WIND-UP)	
17	19	12	**STOP AND STARE** ONEREPUBLIC (MOSLEY/INTERSCOPE)	
18	17	26	**HATE THAT I LOVE YOU** RIHANNA FEAT. NE-YO (SRP/DEF JAM/IDJMG)	☆
19	22	18	**CALABRIA 2008** ENUR FEAT. NATASJA (ULTRA)	
20	20	21	**MISERY BUSINESS** PARAMORE (FUELED BY RAMEN/RRP)	☆
21	21	41	**THE WAY I ARE** TIMBALAND FEAT. KERI HILSON (MOSLEY/BLACKGROUND/INTERSCOPE)	
22	34	2	**TOUCH MY BODY** MARIAH CAREY (ISLAND/IDJMG)	
23	25	7	**SENSUAL SEDUCTION** SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)	
24	18	20	**KISS KISS** CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)	☆
25	23	19	**LOVE LIKE THIS** NATASHA BEDINGFIELD FEAT. SEAN KINGSTON (PHONOGENIC/EPIC)	☆

127 mainstream top 40 stations are electronically monitored 24 hours a day, 7 days a week. This data is used to compile the Pop 100.

HOT SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	1	3	#1 (5 WKS) **CONQUEST** THE WHITE STRIPES (THIRD MAN/WARNER BROS.)
2	2	2	**A&E** GOLDFRAPP (MUTE)
3	3	33	**WHAT TIME IS IT** HIGH SCHOOL MUSICAL 2 CAST (WALT DISNEY)
4	36	3	**IT'S RIGHT HERE** TANIKA TURNER ([illegible] BOYZ)
5	8	24	**FOUNDATIONS** KATE NASH (FICTION/GEFFEN/INTERSCOPE)
6	11	11	**THE MARCH** KY-MANI MARLEY (VOX/REALITY/KAO)
7	7	3	**HOLY TEARS** ISIS (IPECAC)
8	24	12	**DOWN 4 WHATEVA** LONESOME THUG LADY (ON1 SOUNDLAB)
9	8	50	**LET ME SEE SOMETHING** A.G. & WRECKLESS E.N.T. (WRECKLESS ENTERTAINMENT)
10	15	51	**INSIDE OUT** TEMAR UNDERWOOD (KIRBS MOUNTAIN)
11	—	35	**I GET IT IN** CHAOS THA COMMUNITY SERVA (FAM FIRST)
12	8	9	**GET BUCK IN HERE** DJ FELLI FEL FEAT. DIDDY, AKON, LUDACRIS & LIL JON (ISLAND URBAN/IDJMG)
13	8	17	**THE RASCALS HAVE RETURNED** TREVOR HALL (WHITE BAL[illegible])
14	13	13	**WHAT HURTS THE MOST** CASCADA (ROBBINS)
15	14	40	**ONLY THE WORLD** MANDISA (SPARROW)
16	30	79	**KOOL AID** LIL' BASS FEAT. JT MONEY (PIPELINE)
17	20	18	**BLACK TIDE** BLACK TIDE (INTERSCOPE)
18	21	90	**EVERY DAY IS EXACTLY THE SAME** NINE INCH NAILS (NOTHING/INTERSCOPE)
19	12	3	**SIPPI TO THA CHI** TROUBLEMAN (TROUBLEMAN)
20	28	103	**STRAIGHT TO VIDEO** MINDLESS SELF INDULGENCE (UCR/METROPOLIS)
21	10	4	**DRAMA QUEEN** SWITCHES (INTERSCOPE)
22	19	159	**WE WILL BECOME SILHOUETTES/BE STILL MY HEART** THE POSTAL SERVICE (SUB POP)
23	23	8	**LOW** FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)
24	22	42	**BEAUTIFUL LIAR** BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)
25	4	12	**SWAGGA** EMMANUEL (11TH WORLD)

TOP MUSIC VIDEOS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / LABEL / DISTRIBUTING LABEL & NUMBER (PRICE)	Principal Performers	CERT.
1	1	11	#1 (2 WKS) **LIVE IN LAS VEGAS: A NEW DAY** COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 714716 (21.98 DVD)	Celine Dion	
2	2	14	**THE BEYONCE EXPERIENCE: LIVE** MUSIC WORLD/COLUMBIA/SONY BMG VIDEO 18087 (14.98 DVD)	Beyonce	
3	4	3	**LIVE AFTER DEATH** COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 722737 (19.98 DVD)	Iron Maiden	
4	3	3	**BACK TO BASICS: LIVE AND DOWN UNDER** RCA/SONY BMG VIDEO 18810 EX (19.98 DVD)	Christina Aguilera	
5	5	14	**CROSSROADS GUITAR FESTIVAL 2007** RHINO HOME VIDEO/WARNER MUSIC VISION 352124 (29.98 DVD)	Eric Clapton	
6	9	15	**ORAL FIXATION TOUR** EPIC MUSIC VIDEO/SONY BMG VIDEO 785825 (19.98 DVD)	Shakira	
7	6	3	**LIVE IN PARIS +** HIDDEN BEACH/UNIVERSAL MUSIC & VIDEO DIST. 20 (18.98 DVD)	Jill Scott	
8	7	3	**A CAMPFIRE HOMECOMING** SPRING HOUSE VIDEO/EMI MUSIC VIDEO 44783 (19.98 DVD)	Bill & Gloria Gaither With The Homecoming Friends	
9	10	141	**FAREWELL I TOUR: LIVE FROM MELBOURNE** RHINO HOME VIDEO/WARNER MUSIC VISION 70423 (29.98 DVD)	Eagles	30
10	6	3	**HOMECOMING PICNIC** SPRING HOUSE VIDEO/EMI MUSIC VIDEO 44784 (19.98 DVD)	Bill & Gloria Gaither With The Homecoming Friends	
11	11	14	**MTV UNPLUGGED IN NEW YORK** DGC/UME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 010283 (18.98 DVD)	Nirvana	
12	12	14	**THE ULTIMATE VIDEO COLLECTION** ROADRUNNER VIDEO 39269 (9.98 DVD)	Nickelback	
13	22	197	**NUMBER ONES** EPIC MUSIC VIDEO/SONY BMG VIDEO 58999 (14.98 DVD)	Michael Jackson	4
14	19	10	**VICARIOUS** VOLCANO/SONY BMG VIDEO 87818 (12.98 DVD)	Tool	2
15	18	225	**LED ZEPPELIN** ATLANTIC VIDEO/WARNER MUSIC VISION 70198 (29.98 DVD)	Led Zeppelin	10
16	14	18	**PLUG ME IN** COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 710417 (29.98 DVD)	AC/DC	5
17	21	22	**REMEMBER THAT NIGHT: LIVE AT THE ROYAL ALBERT HALL** COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 70424 (24.98 DVD)	David Gilmour	
18	23	253	**PULSE** COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 50171 (24.98 DVD)	Pink Floyd	6
19	RE-ENTRY		**WE ARE... THE LAURIE BERKNER BAND** HEAR RAZOR & TIE/SONY BMG VIDEO 88009 (16.98 DVD)	The Laurie Berkner Band	4
20	15	18	**HELP!** APPLE/CAPITOL/EMI MUSIC VIDEO 10347 (29.98 DVD)	The Beatles	
21	31	54	**A NEW JOURNEY: LIVE AT SLANE CASTLE, IRELAND** MANHATTAN/EMI MUSIC VIDEO 75106 (19.98 DVD)	Celtic Woman	2
22	26	20	**ELTON 60: LIVE AT MADISON SQUARE GARDEN** ISLAND VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 009998 (19.98 DVD)	Elton John	
23	16	14	**FUTURESEX/LOVESHOW: LIVE AT MADISON SQUARE GARDEN** JIVE/ZOMBA VIDEO/SONY BMG VIDEO 19336 EX (19.98 DVD)	Justin Timberlake	
24	17	10	**KISSOLOGY: THE ULTIMATE KISS COLLECTION VOLUME 3: 1992-2000** VH1 CLASSICS/UNIVERSAL MUSIC & VIDEO DIST. [illegible]	Kiss	6
25	13	3	**I TOLD YOU I WAS TROUBLE: LIVE IN LONDON** UNIVERSAL REPUBLIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST. [illegible] (19.98 DVD)	Amy Winehouse	

HOT VIDEOCLIPS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	HOT SHOT DEBUT		#1 (1 WK) **FALLING SLOWLY** GLEN HANSARD & MARKETA IRGLOVA CANVASBACK/COLUMBIA
2	3	5	**YAHHH!** SOULJA BOY TELL'EM FEAT. ARAB COLLIPARK/INTERSCOPE
3	1	14	**LOW** FLO RIDA FEATURING T-PAIN POE BOY/ATLANTIC
4	2	11	**SUPERSTAR** LUPE FIASCO FEAT. MATTHEW SANTOS 1ST & 15TH/ATLANTIC
5	5	12	**SENSUAL SEDUCTION** SNOOP DOGG DOGGYSTYLE/GEFFEN/INTERSCOPE
6	8	13	**LIKE YOU'LL NEVER SEE ME AGAIN** ALICIA KEYS MBK/J/RMG
7	12	8	**LOVE SONG** SARA BAREILLES EPIC
8	4	7	**INDEPENDENT** WEBBIE, LIL' PHAT & LIL' BOOSIE TRILL/ASYLUM/ATLANTIC
9	17	2	**WHO THE F*** IS THAT** DOLLA FEATURING T-PAIN & TAY DIZM JIVE/ZOMBA
10	24	2	**UMMA DO ME** ROCKO ROCKY ROAD/ISLAND URBAN/IDJMG
11	8	4	**SHAWTY GET LOOSE** LIL MAMA FEAT. CHRIS BROWN FAMILIAR FACES/JIVE/ZOMBA
12	RE-ENTRY		**SWEETEST GIRL (DOLLAR BILL)** WYCLEF JEAN FEAT. AKON, LIL WAYNE & NIIA COLUMBIA
13	RE-ENTRY		**AMEN** KID ROCK TOP DOG/ATLANTIC
14	14	3	**CHING-A-LING** MISSY ELLIOTT THE GOLD MIND/ATLANTIC
15	9	5	**DEY KNOW** SHAWTY LO D4L/ASYLUM
16	13	5	**FEEDBACK** JANET ISLAND/IDJMG
17	7	8	**HEY BABY (JUMP OFF)** BOW WOW & OMARION T.U.G./COLUMBIA
18	22	3	**STOP AND STARE** ONEREPUBLIC MOSLEY/INTERSCOPE
19	23	6	**SORRY** BUCKCHERRY ELEVEN SEVEN/ATLANTIC/RRP
20	15	4	**DON'T STOP THE MUSIC** RIHANNA SRP/DEF JAM/IDJMG
21	RE-ENTRY		**JUST FINE** MARY J. BLIGE MATRIARCH/GEFFEN/INTERSCOPE
22	RE-ENTRY		**YOU KNOW I'M NO GOOD** AMY WINEHOUSE UNIVERSAL REPUBLIC
23	RE-ENTRY		**SHIFTWORK** KENNY CHESNEY DUET WITH GEORGE STRAIT BNA
24	NEW		**SUSPICIONS** TIM MCGRAW CURB
25	NEW		**ALL-AMERICAN GIRL** CARRIE UNDERWOOD ARISTA/ARISTA NASHVILLE

VIDEO MONITOR

VH1

THIS WEEK	ARTIST, TITLE
1	GLEN HANSARD & MARKETA IRGLOVA, FALLING SLOWLY
2	SARA BAREILLES, LOVE SONG
3	MARY J. BLIGE, JUST FINE
4	AMY WINEHOUSE, YOU KNOW I'M NO GOOD
5	ONEREPUBLIC, STOP AND STARE
6	BUCKCHERRY, SORRY
7	DAUGHTRY, FEELS LIKE TONIGHT
8	RIHANNA, DON'T STOP THE MUSIC
9	MATCHBOX TWENTY, THESE HARD TIMES
10	MAROON 5, WON'T GO HOME WITHOUT YOU

CMT

THIS WEEK	ARTIST, TITLE
1	ALAN JACKSON, SMALL TOWN SOUTHERN MAN
2	TIM MCGRAW, SUSPICIONS
3	KENNY CHESNEY DUET W/ GEORGE STRAIT, SHIFTWORK
4	CARRIE UNDERWOOD, ALL-AMERICAN GIRL
5	BRAD PAISLEY, LETTER TO ME
6	BILLY RAY CYRUS W/ MILEY CYRUS, READY, SET, DON'T GO
7	JASON ALDEAN, LAUGHED UNTIL WE CRIED
8	CRAIG MORGAN, INTERNATIONAL HARVESTER
9	SUGARLAND, STAY
10	PHIL VASSAR, LOVE IS A BEAUTIFUL THING

FUSE

THIS WEEK	ARTIST, TITLE
1	PANIC AT THE DISCO, NINE IN THE AFTERNOON
2	FOO FIGHTERS, LONG ROAD TO RUIN
3	PARAMORE, CRUSHCRUSHCRUSH
4	FLO RIDA FEAT. T-PAIN, LOW
5	LUPE FIASCO FEAT. MATTHEW SANTOS, SUPERSTAR
6	RIHANNA, DON'T STOP THE MUSIC
7	THE WHITE STRIPES, CONQUEST
8	BUCKCHERRY, SORRY
9	RISE AGAINST, THE GOOD LEFT UNDONE
10	BOYS LIKE GIRLS, HERO/HEROINE

SALES DATA COMPILED BY nielsen SoundScan

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TOP R&B/HIP-HOP ALBUMS™

This Week	Last Week	2 Weeks Ago	Weeks On Chart	ARTIST / IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	Cert	Peak Position
1	2	2	10	#1 7 WKS MARY J. BLIGE MATRIARCH GEFFEN 010313*/IGA (13.98) +	Growing Pains		1
2	3	3	[illegible]	KEYSHIA COLE CONFIDENTIAL IMANI GEFFEN 009475*/IGA (13.98)	Just Like You	■	1
3	HOT SHOT DEBUT		1	JIM JONES KOCH 5073 (17.98)	HARLEM's American Gangster		3
4	1	1	[illegible]	ALICIA KEYS MBK [illegible] RMG (18.98) +	As I Am	3	1
5	7	8	11	THE-DREAM RADIO KILLA DEF JAM 009872*/IDJMG (13.98)	Love/Hate		5
6	4	4	[illegible]	JAHEIM DIVINE MILL ATLANTIC 377532 AG (18.98)	The Makings Of A Man		3
7	10	12	3	SOUNDTRACK ATLANTIC 409212 AG (18.98)	Step Up 2: The Streets		7
8	5	7	[illegible]	CHRIS BROWN JIVE 12049 ZOMBA (18.98) +	Exclusive	■	2
9	4	25	[illegible]	AMY WINEHOUSE UNIVERSAL REPUBLIC 008428*/UMRG (10.98)	Back To Black	■	4
10	12	10	[illegible]	LUPE FIASCO 1ST & 15TH ATLANTIC 368318* AG (18.98)	Lupe Fiasco's The Cool		4
11	9	5	6	RAHEEM DEVAUGHN JIVE [illegible] ZOMBA (17.98)	Love Behind The Melody		1
12	13	9	17	JAY-Z ROC-A-FELLA DEF JAM 010228*/IDJMG (13.98)	American Gangster	■	1
13	11	6	21	J. HOLIDAY MUSIC LINE 11805* CAPITOL (12.98)	Back Of My Lac'	●	1
14	14	18	14	MARVIN SAPP VERITY 09433 ZOMBA (17.98)	Thirsty		14
15	NEW		1	PASTOR TROY REAL TALK 44 (17.98)	Attitude Adjuster		15
16	17	11	[illegible]	MARIO 3RD STREET J 21569 RMG (18.98)	Go		4
17	21	16	22	JILL SCOTT HIDDEN BEACH 00058 (18.98) +	The Real Thing: Words And Sounds Vol. 3		2
18	15	22	[illegible]	KANYE WEST ROC-A-FELLA DEF JAM 009541/IDJMG (13.98)	Graduation	2	1
19	18	21	[illegible]	CHRISETTE MICHELE DEF JAM 008774 IDJMG (10.98)	I Am		5
20	22	14	[illegible]	BIRDMAN CASH MONEY UNIVERSAL MOTOWN 010351/UMRG (13.98)	5*Stunna		3
21	23	17	21	SOULJA BOY TELL'EM COLLIPARK INTERSCOPE 009962* IGA (13.98)	souljaboytellem.com		4
22	19	29	[illegible]	LEDISI VERVE 008909 VG (10.98)	Lost & Found		10
23	20	13	10	KIRK FRANKLIN FO YO SOUL GOSPO CENTRIC 18772/ZOMBA (18.98)	The Fight Of My Life		7
24	18	23	[illegible]	RIHANNA SRP DEF JAM 008968*/IDJMG (13.98)	Good Girl Gone Bad	■	3
25	5	19	5	JOHN LEGEND G.O.O.D. COLUMBIA 21265 EX/SONY MUSIC (14.98) +	Live From Philadelphia		4
26	25	24	[illegible]	PLIES BIG GATES SLIP N SLIDE/ATLANTIC 185340 AG (18.98)	The Real Testament		2
27	30	35	15	BOYZ II MEN DECCA 009444 (17.98)	Motown: A Journey Through Hitsville USA		5
28	24	20	2	SCARFACE RAP-A-LOT 4 LIFE RAP-A-LOT 331772/ASYLUM (18.98)	Made		2
29	26	27	12	DRAMA GRAND HUSTLE/ATLANTIC 185852 AG (18.98)	Gangsta Grillz: The Album		3
30	32	32	[illegible]	TREY SONGZ SONG BOOK ATLANTIC 135740 AG (18.98)	Trey Day		2
31	31	26	11	BOW WOW & OMARION T.U.G. COLUMBIA 11492/SONY MUSIC (11.98) +	Face Off	●	2
32	33	28	1	GUCCI MANE [illegible] ICE ASYLUM/ATLANTIC 313518 AG (18.98)	Back To The Traphouse		11
33	60	55	30	GREATEST GAINER UGK UGK JIVE 02633/ZOMBA (18.98) +	Underground Kingz		1
34	45	40	[illegible]	SEAN KINGSTON BELUGA HEIGHTS KOCH EPIC 12989/SONY MUSIC (18.98)	Sean Kingston		3
35	34	31	15	VARIOUS ARTISTS EMI SONY BMG STRATEGIC MARKETING GROUP/UNIVERSAL/ZOMBA 10785/CAPITOL (18.98)	NOW 26	■	4
36	38	36	10	ANGIE STONE STAX 30146 CONCORD (18.98)	The Art Of Love & War		1
37	RE-ENTRY		[illegible]	CORNEL WEST & BMWMB HIDDEN BEACH FORUM 00044 HIDDEN BEACH (13.98)	Never Forget: A Journey Of Revelations		37
38	29	15	[illegible]	KENNY G STARBUCKS 30870 CONCORD (18.98) +	Rhythm & Romance		15
39	35	34	47	TIMBALAND MOSLEY BLACKGROUND INTERSCOPE 008554*/IGA (13.98)	Timbaland Presents Shock Value	■	3
40	28	38	78	JUSTIN TIMBERLAKE JIVE 88062* ZOMBA (18.98) +	FutureSex/LoveSounds	4	1
41	40	46	22	CHAKA KHAN BURGUNDY 09022 SONY BMG (17.98)	Funk This		5
42	41	33	[illegible]	HURRICANE CHRIS POLO GROUNDS J 18697 RMG (15.98)	51/50 Ratchet		4
43	64	86	16	PACE SETTER SOUNDTRACK DEF JAM 0102[illegible]/IDJMG (13.98)	American Gangster		5
44	36	30	[illegible]	NE-YO DEF JAM 009887*/IDJMG (13.98)	Because Of You	■	1
45	42	39	[illegible]	50 CENT SHADY AFTERMATH INTERSCOPE 008831*/IGA (13.98)	Curtis		2
46	43	44	78	BEYONCE COLUMBIA 90920*/SONY MUSIC (18.98)	B'Day	3	1
47	47	42	12	2PAC AMARU DEATH ROW INTERSCOPE 010072/UME (11.98)	The Best Of 2Pac - Part 1: Thug		13
48	49	45	[illegible]	WYCLEF JEAN IN YA FACE COLUMBIA 03947/SONY MUSIC (18.98)	Carnival Vol. II: Memories Of An Immigrant		9
49	48	37	11	BEANIE SIGEL ROC-A-FELLA DEF JAM 009534*/IDJMG (13.98)	The Solution		7
50	37	72	14	AMY WINEHOUSE UNIVERSAL REPUBLIC 008926 UMRG (13.98)	Frank		29
51	46	–	2	YUKMOUTH SMOKE A LOT J PRINCE/RAP-A-LOT 4 LIFE 332284 ASYLUM (17.98)	Million Dollar Mouthpiece		46
52	54	47	[illegible]	T.I. GRAND HUSTLE ATLANTIC 202172* AG (18.98)	T.I. Vs T.I.P.	■	1
53	44	83	67	JOHN LEGEND G.O.O.D. COLUMBIA 80323 SONY MUSIC (18.98)	Once Again	■	1
54	58	51	[illegible]	T-PAIN KONVICT NAPPY BOY JIVE 08718/ZOMBA (18.98)	Epiphany		1
55	53	48	11	WU-TANG CLAN WU/LOUD/SRC UNIVERSAL MOTOWN 010560/UMRG (13.98)	8 Diagrams		9
56	61	41	[illegible]	STYLES P PHANTOM D-BLOCK 5557/KOCH (17.98)	Super Gangster (Extraordinary Gentleman)		7
57	52	58	17	AKON KONVICT UPFRONT/SRC UNIVERSAL MOTOWN 007908* UMRG (13.98) +	Konvicted	3	2
58	63	60	12	2PAC AMARU INTERSCOPE 010221/UME (11.98)	The Best Of 2Pac - Part 2: Life		15
59	59	43	14	FREEWAY ROC-A-FELLA DEF JAM 004853*/IDJMG (13.98)	Free At Last		5
60	57	50	37	DJ KHALED TERROR SQUAD 4229 KOCH (17.98)	We The Best		2
61	51	56	[illegible]	COMMON G.O.O.D. GEFFEN 009382*/IGA (13.98)	Finding Forever	●	1
62	56	49	22	JAGGED EDGE SO SO DEF ISLAND URBAN 009483/IDJMG (13.98)	Baby Makin' Project		3
63	55	54	[illegible]	GHOSTFACE KILLAH DEF JAM 009499* IDJMG (13.98)	The Big Doe Rehab		8
64	73	66	22	GORILLA ZOE BLOCK BAD BOY SOUTH/BAD BOY 293180/AG (18.98)	Welcome To The Zoo		8
65	68	69	[illegible]	PITBULL FAMOUS ARTISTS/DIAZ BROTHERS 2960*/TVT (18.98)	The Boatlift		13
66	77	64	[illegible]	BIRDMAN & LIL WAYNE CASH MONEY UNIVERSAL MOTOWN 007563* UMRG (13.98)	Like Father, Like Son	●	1
67	66	68	[illegible]	CASSIDY FULL SURFACE J 18699* RMG (15.98)	B.A.R.S. The Barry Adrien Reese Story		3
68	NEW		1	LIL' FLIP & MR. CAPONE-E HI POWER 2066 (17.98)	Still Connected		68
69	76	83	12	TRIN-I-TEE 5:7 SPIRIT RISING 0402 MUSIC WORLD (15.98)	T57		12
70	70	62	40	R. KELLY JIVE 05553* ZOMBA (18.98)	Double Up	■	1
71	62	52	[illegible]	QUEEN LATIFAH FLAVOR UNIT VERVE 009203/VG (13.98)	Trav'lin' Light		8
72	30	–	16	SOUNDTRACK ATLANTIC 307[illegible] AG (18.98)	Tyler Perry's Why Did I Get Married?		7
73	67	57	17	WILL DOWNING PEAK 30221 CONCORD (18.98)	After Tonight		1
74	65	65	15	ARETHA FRANKLIN ARISTA 78668 RMG (18.98)	Jewels In The Crown: Duets With The Queen		7
75	74	80	[illegible]	TANK BLACKGROUND UNIVERSAL MOTOWN 008982 UMRG (13.98)	Sex Love & Pain		1

▸▸ For a complete listing of the Hot R&B/Hip-Hop Albums, check out www.billboard.com

TOP BLUES ALBUMS™

This Week	Last Week	Weeks On Chart	ARTIST / IMPRINT & NUMBER / DISTRIBUTING LABEL	Title
1	NEW		#1 1 WK B.B. KING GEFFEN 009770 UME	Live
2	2	61	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE LEGACY EPIC 81411 SONY BMG	The Real Deal: Greatest Hits Vol. 1
3	1	5	NORTH MISSISSIPPI ALLSTARS SONGS OF THE SOUTH 006	Hernando
4	3	16	STEVIE RAY VAUGHAN & FRIENDS LEGACY EPIC 87321 SONY BMG	Solos, Sessions & Encores
5	4	57	KENNY WAYNE SHEPHERD REPRISE 19291* WARNER BROS. +	10 Days Out: Blues From The Backroads
6	11	8	ROOMFUL OF BLUES ALLIGATOR 4918	Raisin' A Ruckus
7	5	27	JOE BONAMASSA J & R ADVENTURES 60283	Sloe Gin
8	8	3	OTIS TAYLOR TELARC BLUES 83687 TELARC	Recapturing The Banjo
9	NEW		ARLEN ROTH FEATURING LEVON HELM AQUINNAH 5756	Toolin' Around Woodstock
10	6	52	SOUNDTRACK NEW WEST 6105	Black Snake Moan
11	9	22	BETTYE LAVETTE ANTI- 86873* EPITAPH	The Scene Of The Crime
12	7	4	WILLIE CLAYTON MALACO 7532	My Tyme
13	10	29	ROBBEN FORD CONCORD 230234	Truth
14	RE-ENTRY		BACK DOOR SLAM BLIX STREET 10087	Roll Away
15	15	7	DOYLE BRAMHALL YEP ROC 2097	Is It News

BETWEEN THE BULLETS rgeorge@billboard.com

JONES BACK IN THE CHART MIX

Jim Jones' "Harlem's American Gangster" debuts at No. 3 on Hot R&B/Hip-Hop Albums and bows at No. 19 as the top-ranked rap album on the Billboard 200 with 25,000 units. Available as a mixtape last fall, the set was upgraded with new songs and remixed tracks. Jones is prepping the follow-up to "Hustler's P.O.M.E. (Product of My Environment)." Elsewhere, Mary J. Blige joins Alicia Keys as the only females since 2002 with seven weeks atop the chart. Pastor Troy lands at No. 15 with "Attitude Adjuster" and UGK earns the Greatest Gainer medal (No. 33, up 78%). Cornel West's "Never Forget: A Journey of Revelations" re-enters at No. 37 after MTV aired several Black History Month spots featuring the Princeton University professor.

—*Raphael George*

See Charts Legend for rules and explanations. All rights reserved. HOT R&B/HIP-HOP AIRPLAY: 102 stations are electronically monitored 24 hours a day, 7 days a week. This data is used to compile the Hot R&B/Hip-Hop Songs chart. © 2008, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. Legend information continued at bottom of page.

AIRPLAY MONITORED BY nielsen BDS

R&B/HIP-HOP Billboard

HOT R&B/HIP-HOP AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	17	#1 7 WKS I REMEMBER — KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)	★
2	2	19	LIKE YOU'LL NEVER SEE ME AGAIN — ALICIA KEYS (MBK/J/RMG)	★
3	3	21	SUFFOCATE — J. HOLIDAY (MUSIC LINE/CAPITOL)	★
4	4	22	JUST FINE — MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	★
5	7	13	WITH YOU — CHRIS BROWN (JIVE/ZOMBA)	★
6	5	26	CRYING OUT FOR ME — MARIO (3RD STREET/J/RMG)	★
7	6	12	FALSETTO — THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)	
8	16	18	INDEPENDENT — WEBBIE, LIL PHAT & LIL BOOSIE (TRILL/ASYLUM/ATLANTIC)	
9	8	16	SENSUAL SEDUCTION — SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)	
10	9	23	LOW — FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	
11	11	16	DEY KNOW — SHAWTY LO (D4L/ASYLUM)	
12	12	29	CAN'T HELP BUT WAIT — TREY SONGZ (SONG BOOK/ATLANTIC)	★
13	13	20	NEVER — JAHEIM (DIVINE MILL/ATLANTIC)	★
14	14	14	I WON'T TELL — FAT JOE FEAT. J. HOLIDAY (TERROR SQUAD/IMPERIAL/CAPITOL)	
15	23	3	LOVE IN THIS CLUB — USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)	★
16	15	6	SEXY CAN I — RAY J & YUNG BERG (KNOCKOUT/DEJA 34/EPIC/KOCH)	
17	16	14	UMMA DO ME — ROCKO (ROCKY ROAD/ISLAND URBAN/IDJMG)	
18	20	2	TOUCH MY BODY — MARIAH CAREY (ISLAND/IDJMG)	
19	19	11	SUPERSTAR — LUPE FIASCO (1ST & 15TH/ATLANTIC)	
20	22	25	WOMAN — RAHEEM DEVAUGHN (JIVE/ZOMBA)	
21	16	18	FLASHING LIGHTS — KANYE WEST FEAT. DWELE (ROC-A-FELLA/DEF JAM/IDJMG)	★
22	17	27	NO ONE — ALICIA KEYS (MBK/J/RMG)	★
23	21	49	UNTIL THE END OF TIME — JUSTIN TIMBERLAKE DUET WITH BEYONCE (JIVE/ZOMBA)	★
24	30	25	SHOULDA LET YOU GO — KEYSHIA COLE INTRODUCING AMINA (IMANI/GEFFEN/INTERSCOPE)	★
25	29	14	HONEY — ERYKAH BADU (UNIVERSAL MOTOWN)	
26	25	24	POP BOTTLES — BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	★
27	24	25	GOOD LIFE — KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)	★
28	27	6	I KNOW — JAY-Z FEAT. PHARRELL (ROC-A-FELLA/DEF JAM/IDJMG)	★
29	31	[illegible]	CHING-A-LING — MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)	★
30	26	29	I'M SO HOOD — DJ KHALED (TERROR SQUAD/KOCH)	
31	33	6	NEVER NEVER LAND — LYFE JENNINGS (COLUMBIA)	★
32	36	5	THE BOSS — RICK ROSS FEAT. T-PAIN (SLIP-N-SLIDE/DEF JAM/IDJMG)	
33	32	50	TEACHME — MUSIQ SOULCHILD (ATLANTIC)	★
34	42	3	YAHHH! — SOULJA BOY TELL'EM FEAT. ARAB (COLLIPARK/INTERSCOPE)	
35	39	[illegible]	ONE FOR ALL TIME — CHAKA KHAN (BURGUNDY/COLUMBIA)	
36	37	5	DIAMOND GIRL — RYAN LESLIE (NEXTSELECTION/CASABLANCA/UNIVERSAL MOTOWN)	★
37	35	13	MY DOUGIE — LIL WILL (RUDEBWOY/UNAUTHORIZED/ASYLUM)	
38	51	4	SHE GOT IT — 2 PISTOLS (UNIVERSAL REPUBLIC)	★
39	38	4	SOMETIMES — ANGIE STONE (STAX/CMG)	
40	41	6	CUSTOMER — RAHEEM DEVAUGHN (JIVE/ZOMBA)	★
41	34	32	DUFFLE BAG BOY — PLAYAZ CIRCLE FEAT. LIL WAYNE (DTP/DEF JAM/IDJMG)	
42	26	12	WORK THAT — MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	★
43	52	9	WHO THE F*** IS THAT — DOLLA FEAT. T-PAIN & AKON (JIVE/ZOMBA)	
44	40	46	LET IT GO — KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)	★
45	54	4	LAST TIME — TREY SONGZ (SONG BOOK/ATLANTIC)	
46	45	3	LUV — JANET (ISLAND/IDJMG)	
47	48	52	WHEN I SEE U — FANTASIA (J/RMG)	★
48	47	27	MY LOVE — JOE (JIVE/ZOMBA)	
49	59	3	SUGA SUGA SUGA — KEITH SWEAT FEAT. PAISLEY BETTIS (KEIA/ATCO/RHINO)	
50	44	16	DECLARATION (THIS IS IT!) — KIRK FRANKLIN (GOSPO CENTRIC/ZOMBA)	

ADULT R&B™

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	1	16	#1 7 WKS LIKE YOU'LL NEVER SEE ME AGAIN — ALICIA KEYS (MBK/J/RMG)
2	3	18	I REMEMBER — KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)
3	2	19	NEVER — JAHEIM (DIVINE MILL/ATLANTIC)
4	4	20	JUST FINE — MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)
5	5	22	WOMAN — RAHEEM DEVAUGHN (JIVE/ZOMBA)
6	8	14	HONEY — ERYKAH BADU (UNIVERSAL MOTOWN)
7	7	49	TEACHME — MUSIQ SOULCHILD (ATLANTIC)
8	9	29	MY LOVE — JOE (JIVE/ZOMBA)
9	8	26	NO ONE — ALICIA KEYS (MBK/J/RMG)
10	11	26	UNTIL THE END OF TIME — JUSTIN TIMBERLAKE DUET WITH BEYONCE (JIVE/ZOMBA)
11	14	6	SOMETIMES — ANGIE STONE (STAX/CMG)
12	10	30	ANGEL — CHAKA KHAN (BURGUNDY/COLUMBIA)
13	12	12	ONE FOR ALL TIME — CHAKA KHAN (BURGUNDY/COLUMBIA)
14	18	5	SUGA SUGA SUGA — KEITH SWEAT FEAT. PAISLEY BETTIS (KEIA/ATCO/RHINO)
15	17	18	MY LOVE — JILL SCOTT (HIDDEN BEACH)
16	15	17	DECLARATION (THIS IS IT!) — KIRK FRANKLIN (GOSPO CENTRIC/ZOMBA)
17	39	2	TOUCH MY BODY — MARIAH CAREY (ISLAND/IDJMG)
18	26	3	IN THE MORNING — LEDISI (VERVE FORECAST/VERVE)
19	20	9	WORK THAT — MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)
20	21	10	SUFFOCATE — J. HOLIDAY (MUSIC LINE/CAPITOL)
21	23	4	SUPA SEXXY — CHARLIE WILSON FEAT. T-PAIN (JIVE/ZOMBA)
22	22	14	BE OK — CHRISETTE MICHELE (DEF JAM/IDJMG)
23	24	[illegible]	ALMOST — TAMIA (PLUS 1 IMAGE)
24	30	5	PORTRAIT OF LOVE — CHERI DENNIS FEAT. YUNG JOC & GORILLA ZOE (BAD BOY/ATLANTIC)
25	25	12	JUST DON'T WANNA KNOW — MARVIN WINANS (PURESPRINGS GOSPEL)

HOT RAP SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	1	23	#1 10 WKS LOW — FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)
2	2	17	INDEPENDENT — WEBBIE, LIL PHAT & LIL BOOSIE (TRILL/ASYLUM/ATLANTIC)
3	5	12	I WON'T TELL — FAT JOE FEAT. J. HOLIDAY (TERROR SQUAD/IMPERIAL/CAPITOL)
4	4	12	DEY KNOW — SHAWTY LO (D4L/ASYLUM)
5	3	9	SUPERSTAR — LUPE FIASCO (1ST & 15TH/ATLANTIC)
6	6	17	FLASHING LIGHTS — KANYE WEST FEAT. DWELE (ROC-A-FELLA/DEF JAM/IDJMG)
7	7	23	HYPNOTIZED — PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
8	11	9	UMMA DO ME — ROCKO (ROCKY ROAD/ISLAND URBAN/IDJMG)
9	16	11	THE ANTHEM — PITBULL FEAT. LIL JON (FAMOUS ARTISTS/TVT)
10	8	18	POP BOTTLES — BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
11	9	24	GOOD LIFE — KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)
12	12	8	CHING-A-LING — MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)
13	14	5	SHE GOT IT — 2 PISTOLS (UNIVERSAL REPUBLIC)
14	18	4	THE BOSS — RICK ROSS FEAT. T-PAIN (SLIP-N-SLIDE/DEF JAM/IDJMG)
15	15	20	DUFFLE BAG BOY — PLAYAZ CIRCLE FEAT. LIL WAYNE (DTP/DEF JAM/IDJMG)
16	17	5	I KNOW — JAY-Z FEAT. PHARRELL (ROC-A-FELLA/DEF JAM/IDJMG)
17	16	14	WHAT IS IT — BABY BASH FEAT. SEAN KINGSTON (ARISTA/RMG)
18	19	5	MY DOUGIE — LIL WILL (RUDEBWOY/UNAUTHORIZED/ASYLUM)
19	20	35	CRANK THAT (SOULJA BOY) — SOULJA BOY TELL'EM (COLLIPARK/INTERSCOPE)
20	23	2	YAHHH! — SOULJA BOY TELL'EM FEAT. ARAB (COLLIPARK/INTERSCOPE)
21	21	5	HYPNOTIZED — BIG GEMINI (BIG GEMINI/UPSTAIRS)
22	22	5	WHO THE F*** IS THAT — DOLLA FEAT. T-PAIN & TAY DIZM (JIVE/ZOMBA)
23	—	1	ELEVATOR — FLO RIDA FEAT. TIMBALAND (POE BOY/ATLANTIC)
24	25	2	SHAWTY GET LOOSE — LIL MAMA FEAT. CHRIS BROWN (FAMILIAR FACES/JIVE/ZOMBA)
25	—	1	HEY BABY (JUMP OFF) — BOW WOW & OMARION (T.U.G./COLUMBIA)

RHYTHMIC AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	12	#1 7 WKS WITH YOU — CHRIS BROWN (JIVE/ZOMBA)	★
2	2	24	LOW — FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	
3	4	12	INDEPENDENT — WEBBIE, LIL PHAT & LIL BOOSIE (TRILL/ASYLUM/ATLANTIC)	
4	3	13	SENSUAL SEDUCTION — SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)	
5	6	15	SUFFOCATE — J. HOLIDAY (MUSIC LINE/CAPITOL)	★
6	5	13	LIKE YOU'LL NEVER SEE ME AGAIN — ALICIA KEYS (MBK/J/RMG)	★
7	8	7	DON'T STOP THE MUSIC — RIHANNA (SRP/DEF JAM/IDJMG)	★
8	7	18	CAN'T HELP BUT WAIT — TREY SONGZ (SONG BOOK/ATLANTIC)	★
9	9	7	SUPERSTAR — LUPE FIASCO (1ST & 15TH/ATLANTIC)	
10	11	14	THE ANTHEM — PITBULL FEAT. LIL JON (FAMOUS ARTISTS/TVT)	
11	10	19	TAKE YOU THERE — SEAN KINGSTON (BELUGA HEIGHTS/KOCH/EPIC)	★
12	17	5	SEXY CAN I — RAY J & YUNG BERG (KNOCKOUT/DEJA 34/EPIC/KOCH)	
13	27	2	TOUCH MY BODY — MARIAH CAREY (ISLAND/IDJMG)	
14	13	24	HYPNOTIZED — PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	
15	12	17	CLUMSY — FERGIE (WILL.I.AM/A&M/INTERSCOPE)	★
16	14	21	APOLOGIZE — TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)	★
17	15	24	NO ONE — ALICIA KEYS (MBK/J/RMG)	★
18	16	6	SHE GOT IT — 2 PISTOLS FEAT. T-PAIN & TAY DIZM (UNIVERSAL REPUBLIC)	★
19	36	2	LOVE IN THIS CLUB — USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)	★
20	19	11	I WON'T TELL — FAT JOE FEAT. J. HOLIDAY (TERROR SQUAD/IMPERIAL/CAPITOL)	
21	16	9	POP BOTTLES — BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	
22	23	15	HYPNOTIZED — BIG GEMINI (BIG GEMINI/UPSTAIRS)	
23	24	5	CRYING OUT FOR ME — MARIO (3RD STREET/J/RMG)	★
24	21	17	WHAT IS IT — BABY BASH FEAT. SEAN KINGSTON (ARISTA/RMG)	
25	22	14	FLASHING LIGHTS — KANYE WEST FEAT. DWELE (ROC-A-FELLA/DEF JAM/IDJMG)	★

☆ HITPREDICTOR

DATA PROVIDED BY

See chart legend for rules and explanations. Yellow indicates recently tested title. Indicates New Release

R&B/HIP-HOP AIRPLAY

ARTIST/Title/LABEL (Score)	Chart Rank
With You ZOMBA (87.3)	5
Crying Out For Me RMG (88.3)	8
Never ATLANTIC (78.8)	13
Love In This Club ZOMBA (81.8)	15
Ching-A-Ling ATLANTIC (65.9)	29
Never Never Land COLUMBIA (71.2)	31
Diamond Girl UNIVERSAL MOTOWN (74.1)	38
She Got It UNIVERSAL REPUBLIC (77.3)	38
Killa CAPITOL (65.1)	53
Rain IDJMG (78.3)	—
Don't Stop The Music IDJMG (88.4)	—
Rain CAPITOL (81.4)	—

RHYTHMIC AIRPLAY

ARTIST/Title/LABEL (Score)	Chart Rank
With You ZOMBA (73.9)	1
Suffocate CAPITOL (74.5)	9
Take You There EPIC (90.5)	11
She Got It UNIVERSAL REPUBLIC (78.4)	18
Love In This Club ZOMBA (72.8)	18
Crying Out For Me RMG (93.3)	23
I Remember INTERSCOPE (87.8)	28
Diamond Girl UNIVERSAL MOTOWN (67.7)	32
Killa CAPITOL (62.3)	33
Ching-A-Ling ATLANTIC (65.8)	34
No Air ZOMBA (69.8)	40
Emotional EPIC (89.8)	—

ADULT R&B AND RHYTHMIC AIRPLAY: 70 adult R&B stations and 75 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2008 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. **HOT RAP SONGS:** 82 R&B/Hip-Hop and 75 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2008 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc.
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AIRPLAY MONITORED BY nielsen BDS

SALES DATA COMPILED BY nielsen SoundScan

The most popular singles and tracks according to R&B/Hip-Hop radio audience impressions measured by Nielsen Broadcast Data Systems and sales data from a subset panel of core R&B/Hip-Hop stores compiled by Nielsen SoundScan. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest retail sales and airplay increases on the chart. See Charts Legend for rules and explanations. © 2008, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Billboard R&B/HIP-HOP

MAR 8 2008

HOT R&B/HIP-HOP SONGS™

This Week	Last Week	2 Weeks Ago	Weeks on Chart	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT / PROMOTION LABEL	Cert.	Peak Position
1	1	1	17	#1 3 WKS I REMEMBER J G CURTIS SR (K COLE G G CURTIS)	Keyshia Cole IMANI/GEFFEN/INTERSCOPE		1
2	2	2	[illegible]	LIKE YOU'LL NEVER SEE ME AGAIN A KEYS K BROTHERS (A KEYS K BROTHERS JR)	Alicia Keys MBK/J/RMG		1
3	3	3	21	SUFFOCATE C STEWART (C A STEWART T NASH)	J. Holiday MUSIC LINE/CAPITOL		2
4	4	4	[illegible]	JUST FINE C STEWART JAZZE PHA (M J BLIGE C A STEWART P ALEXANDER T NASH)	Mary J. Blige MATRIARCH/GEFFEN/INTERSCOPE		3
5	7	8	13	WITH YOU STARGATE (J AUSTIN M S ERIKSEN T E HERMANSEN E LIND A BJORKLUND)	Chris Brown JIVE/ZOMBA	●	5
6	5	6	[illegible]	CRYING OUT FOR ME POLOW DA DON (J JONES J CAMERON E WILLIAMS)	Mario 3RD STREET/J/RMG		5
7	6	10	12	FALSETTO T NASH (T NASH C A STEWART)	The-Dream RADIO KILLA/DEF JAM/IDJMG		6
8	10	7	[illegible]	INDEPENDENT MOUSE ON THA TRACK (W GNADNEY M VERNELL III T HATCH)	Webbie, Lil' Phat & Lil' Boosie TRILL/ASYLUM/ATLANTIC		8
9	8	5	[illegible]	SENSUAL SEDUCTION S REDD (C BROADUS D STEWART)	Snoop Dogg DOGGYSTYLE/GEFFEN/INTERSCOPE		5
10	9	9	[illegible]	LOW DJ MONTAY (T DILLARD M HUMPHREY F N NAJM)	Flo Rida Featuring T-Pain POE BOY/ATLANTIC		9
11	11	12	21	DEY KNOW BALIS BEATS (C WALKER)	Shawty Lo D4L/ASYLUM		11
12	12	11	[illegible]	CAN'T HELP BUT WAIT STARGATE (J AUSTIN M S ERIKSEN T E HERMANSEN)	Trey Songz SONG BOOK/ATLANTIC		2
13	13	13	20	NEVER D FARRIS (D FARRIS D FARRIS E CHISOLM)	Jaheim DIVINE MILL/ATLANTIC		13
14	14	18	[illegible]	I WON'T TELL [illegible] L COPPIN D MATTHEWS M WINANS N GRYMERS)	Fat Joe Featuring J. Holiday TERROR SQUAD/IMPERIAL/CAPITOL		14
15	23	51	3	GREATEST GAINER/AIRPLAY LOVE IN THIS CLUB POLOW DA DON (U RAYMOND J JONES L TAYLOR J JENKINS)	Usher Featuring Young Jeezy LAFACE/ZOMBA		15
16	15	16	7	SEXY CAN I N FISHER (RAY J C WARD V S CARNAWAY)	Ray J & Yung Berg KNOCKOUT/DEJA 34/EPIC/KOCH		16
17	16	21	14	UMMA DO ME DRUMMA BOY (R HILL JR C GHOLSON)	Rocko ROCKY ROAD/ISLAND URBAN/IDJMG		16
18	20	78	[illegible]	TOUCH MY BODY C STEWART T NASH M CAREY (M CAREY C A STEWART T NASH)	Mariah Carey ISLAND/IDJMG		18
19	19	23	20	SUPERSTAR SOUNDTRAKK (W JACO SOUNDTRAKK)	Lupe Fiasco Featuring Matthew Santos 1ST & 15TH/ATLANTIC		18
20	22	18	[illegible]	WOMAN C THOMPSON (R S DEVAUGHN C THOMPSON)	Raheem DeVaughn JIVE/ZOMBA		18
21	16	15	[illegible]	FLASHING LIGHTS K WEST E HUDSON (K WEST E HUDSON)	Kanye West Featuring Dwele ROC-A-FELLA/DEF JAM/IDJMG		12
22	17	14	[illegible]	NO ONE A KEYS K BROTHERS DIRTY HARRY (A KEYS K BROTHERS JR G M HARRY)	Alicia Keys MBK/J/RMG	2	1
23	21	17	[illegible]	UNTIL THE END OF TIME TIMBALAND J TIMBERLAKE DANJA (J TIMBERLAKE T V MOSLEY F N HILLS)	Justin Timberlake Duet With Beyonce JIVE/ZOMBA		3
24	30	24	[illegible]	SHOULDA LET YOU GO R JERKINS (K COLE R JERKINS)	Keyshia Cole Introducing Amina IMANI/GEFFEN/INTERSCOPE		6
25	29	30	14	HONEY 9TH WONDER (E BADU P DOUTHIT F BASKETT C MCDONALD D SHIELDS)	Erykah Badu UNIVERSAL MOTOWN		25
26	25	22	[illegible]	POP BOTTLES S MORALES R DIAZ (D CARTER S MORALES R DIAZ)	Birdman Featuring Lil Wayne CASH MONEY/UNIVERSAL MOTOWN		18
27	24	20	25	GOOD LIFE K WEST (K WEST A DAVIS F N NAJM J LEGEND Q JONES III J INGRAM)	Kanye West Featuring T-Pain ROC-A-FELLA/DEF JAM/IDJMG		3
28	27	26	[illegible]	I KNOW THE NEPTUNES (S C CARTER P L WILLIAMS)	Jay-Z Featuring Pharrell ROC-A-FELLA/DEF JAM/IDJMG		26
29	31	26	7	CHING-A-LING THE ARKIETEKS LAMB (S CAMPBELL M ELLIOTT C LAMB M LEATHERS)	Missy Elliott THE GOLD MIND/ATLANTIC		28
30	26	25	[illegible]	I'M SO HOOD THE RUNNERS (K KHALED F N NAJM M YOUNG W ROBERTS A LAMAR A HARR J JACKSON C BRIDGES J JENKINS)	DJ Khaled Featuring T-Pain, Trick Daddy, Rick Ross & Plies TERROR SQUAD/KOCH		9
31	33	33	6	NEVER NEVER LAND L JENNINGS (C JENNINGS)	Lyfe Jennings COLUMBIA		31
32	36	45	7	THE BOSS J ROTEM (W ROBERTS J ROTEM F N NAJM)	Rick Ross Featuring T-Pain SLIP-N-SLIDE/DEF JAM/IDJMG		32
33	32	29	[illegible]	TEACHME I BARIAS C HAGGINS (C HAGGINS C WILLIAMS I BARIAS J SMITH R BOWLAND A BLACKSTONE N TYKE)	Musiq Soulchild ATLANTIC		2
34	43	60	[illegible]	YAHHH! SOULJA BOY TELL EM (D WAY A MUSTAFA)	Soulja Boy Tell'em Featuring Arab COLLIPARK/INTERSCOPE		34
35	39	50	8	ONE FOR ALL TIME JIMMY JAM T LEWIS J WRIGHT (C KHAN J HARRIS III T LEWIS III R AVILA J Q WRIGHT J NAJERA)	Chaka Khan BURGUNDY/COLUMBIA		35
36	37	40	8	DIAMOND GIRL R LESLIE (R LESLIE)	Ryan Leslie NEXTSELECTION/CASABLANCA/UNIVERSAL MOTOWN		36
37	35	39	13	MY DOUGIE BIG E (A MARTIN E T TABASSURI)	Lil' Will RUDEBWOY/UNAUTHORIZED/ASYLUM		35
38	51	55	6	SHE GOT IT J-LS T L C E LEAGUE (E ORTIZ J SAUNDERS K CROWE F R NAJM A SMITH)	2 Pistols Featuring T-Pain & Tay Dizm UNIVERSAL REPUBLIC		38
39	38	57	5	SOMETIMES J RICHMOND (A STONE S CRAWFORD J RICHMOND)	Angie Stone STAX/CMG		38
40	41	41	7	CUSTOMER I BARIAS C HAGGINS (R S DEVAUGHN C HAGGINS K OLIVER I BARIAS J SMITH)	Raheem DeVaughn JIVE/ZOMBA		40
41	34	32	32	DUFFLE BAG BOY M-16 (E CONYERS T EPPS D CARTER J BANKS)	Playaz Circle Featuring Lil Wayne DTP/DEF JAM/IDJMG		4
42	28	27	[illegible]	WORK THAT T C FEEMSTER S GARRETT (M J BLIGE T D FEEMSTER S GARRETT)	Mary J. Blige MATRIARCH/GEFFEN/INTERSCOPE		16
43	52	48	9	WHO THE F*** IS THAT DJ MONTAY (R BURTON M HUMPHREY H SIMMONS R ROBINSON F R NAJM A SMITH)	Dolla Featuring T-Pain & Tay Dizm JIVE/ZOMBA		43
44	40	31	[illegible]	LET IT GO M ELLIOTT LAMB (K COLE M ELLIOTT C LAMB R JONES J KNIGHT M TUME)	Keyshia Cole Featuring Missy Elliott & Lil Kim IMANI/GEFFEN/INTERSCOPE		1
45	54	66	4	LAST TIME B M COX (T NEVERSON B M COX R A J DEAN T RUFFIN D AMEY)	Trey Songz SONG BOOK/ATLANTIC		45
46	45	62	[illegible]	LUV R JERKINS D EMILE (R JERKINS D EMILE T YASIN L DANIELS)	Janet ISLAND/IDJMG		45
47	48	37	32	WHEN I SEE U MIDI MAFIA MZMERID (S WATTERS L BIANCANIELLO K RISTO W NUGENT J SEWELL-ULEPIC E NUNI)	Fantasia J/RMG		1
48	47	49	[illegible]	MY LOVE B M COX G G CURTIS SR K DEAN (B M COX J AUSTIN K DEAN G G CURTIS)	Joe JIVE/ZOMBA		35
49	59	71	4	SUGA SUGA SUGA W MORRIS (W MORRIS K SWEAT D BETTIS)	Keith Sweat Featuring Paisley Bettis REMA/ATCO/RHINO		49
50	44	35	[illegible]	DECLARATION (THIS IS IT!) K FRANKLIN (K C LOGGINS M H MCDONALD)	Kirk Franklin GOSPO CENTRIC/ZOMBA		35
51	49	47	11	PLAYAZ ROCK MR COLLIPARK (C DOOLEY J DENOY M GROOMS C SCARBOROUGH M WHITE)	Hurricane Chris Featuring Boxie POLO GROUNDS/J/RMG		47
52	57	65	[illegible]	SHAWTY GET LOOSE T PAIN (N KIRKLAND F R NAJM)	Lil Mama Featuring Chris Brown FAMILIAR FACES/JIVE/ZOMBA		52
53	56	81	5	KILLA D VITO BLADE (N RICHARD B BOWLES F KING F KING N RING F KING J ROBINSON)	Cherish Featuring Yung Joc SHO'NUFF/CAPITOL		53
54	62	56	[illegible]	MY LOVE A BLACKSTONE S MCKIE (J SCOTT A BLACKSTONE S MCKIE)	Jill Scott HIDDEN BEACH		54
55	55	46	[illegible]	GO ON GIRL STARGATE NE-YO (S SMITH T E HERMANSEN M S ERIKSEN E LIND A BJORKLUND)	Ne-Yo DEF JAM/IDJMG		46
56	HOT SHOT DEBUT		1	THE RIVER [illegible]	Noel Gourdin EPIC		56
57	64	72	[illegible]	DROP & GIMME 50 MR COLLIPARK THE PACKAGE STORE [illegible]	Mike Jones Featuring Hurricane Chris ICE AGE/SWISHAHOUSE/ASYLUM/WARNER BROS.		57
58	60	64	[illegible]	CHECK OUT MY LEAN D J BLACK (K E PORTER JR)	Lil Shine BIG WHEEL/ASYLUM		58
59	87	90	12	GREATEST GAINER/SALES ALMOST S CRAWFORD (S CRAWFORD)	Tamia PLUS 1/IMAGE		59
60	53	36	17	GIRLFRIEND D VITO CHERISH (S G MOSS D GRANBERRY N RICHARD J WILLIAMS T NASH)	Bow Wow & Omarion T.U.G./COLUMBIA		20
61	93	-	2	THE WAY THAT I LOVE YOU LT HUTTON A DOUGLAS (A DOUGLAS LT HUTTON)	Ashanti THE INC/UNIVERSAL MOTOWN		61
62	58	58	11	PORTRAIT OF LOVE SOUL DIGGAZ (C ELLIS B HOWARD M BELL J ROBINSON A MATHIS)	Cheri Dennis Featuring Yung Joc & Gorilla Zoe BAD BOY/ATLANTIC		55
63	76	100	[illegible]	ELEVATOR TIMBALAND (T DILLARD T V MOSLEY N LANE)	Flo Rida Featuring Timbaland POE BOY/ATLANTIC		63
64	72	69	[illegible]	CRANK DAT BATMAN C EDWARDS N BROWN (C EDWARDS N A BROWN)	Pop It Off Boyz UNIVERSAL MOTOWN		64
65	75	81	[illegible]	APOLOGIZE G WELLS R TEDDER TIMBALAND (T V MOSLEY R TEDDER)	Timbaland Featuring OneRepublic MOSLEY/BLACKGROUND/INTERSCOPE		65
66	81	83	3	HURT AGAIN A HARRIS V DAVIS (M J BLIGE A HARRIS V DAVIS B BLEDGE)	Mary J. Blige MATRIARCH/GEFFEN/INTERSCOPE		66
67	84	-	2	TEENAGE LOVE AFFAIR A KEYS J SPLASH (A KEYS J SPLASH H LILLY JR J BRIDGES C HAMPTON T NIXON)	Alicia Keys MBK/J/RMG		67
68	68	77	20	ROC BOYS (AND THE WINNER IS)... [illegible]	Jay-Z ROC-A-FELLA/DEF JAM/IDJMG		18
69	74	-	2	100 MILLION COOL & DRE (W WILLIAMS W ROBERTS J JENKINS A LYONS M VALENZANO D CARTER)	Birdman Featuring Young Jeezy, Rick Ross, & Lil Wayne CASH MONEY/UNIVERSAL MOTOWN		69
70	71	75	3	BUST IT BABY (PART 1) DVS (A WASHINGTON D VALBRUN N LEVATTE A MARTIN)	Plies BIG GATES/SLIP-N-SLIDE/ATLANTIC		70
71	70	74	[illegible]	DO YOU FEEL ME H SHOCKLEE (D WARREN)	Anthony Hamilton DEF JAM/IDJMG		59
72	65	79	[illegible]	NEVER WOULD HAVE MADE IT A W LINDSEY (M L SAPP M BROWNIE)	Marvin Sapp VERITY/ZOMBA		65
73	61	63	[illegible]	SINGLE AGAIN J ROCK (K TAYLOR E PRINCE K BELNAVIS J BONGES BONILLA)	Trina SLIP-N-SLIDE		59
74	63	59	20	PUT YOU UP ON GAME THE UNDERDOGS (H MASON JR D THOMAS S RUSSELL A DIXON R HARPER L JACKSON)	Aretha Franklin With Fantasia J/RMG		41
75	91	-	16	SCREWED UP MR LEE (T THOMPSON D CARTER L WILLIAMS)	Trae Featuring Lil' Wayne G MAAB/RAP-A-LOT 4 LIFE/ASYLUM		71
76	83	92	3	DON'T STOP THE MUSIC STARGATE (T E HERMANSEN M S ERIKSEN T DABNEY M JACKSON)	Rihanna SRP/DEF JAM/IDJMG		76
77	80	73	[illegible]	TALKIN' OUT DA SIDE OF YA NECK! S CRAWFORD (M GLEATON B LEVENETTE J WILLINGHAM D TILLER S CRAWFORD)	Dem Franchize Boyz VIRGIN/CAPITOL		71
78	82	86	[illegible]	I'M GETTIN' MONEY C MURDAUGH (C MURDAUGH J DEAN N PAUL)	Fat Pimp & Jodeen Featuring Ray Paul Massaun YUNG GUERILLAS/SOUTHERN MODE/BALL HARD		78
79	73	53	[illegible]	FEEDBACK R JERKINS D EMILE (R JERKINS D EMILE T YASIN L DANIELS)	Janet ISLAND/IDJMG		39
80	79	87	5	AIN'T NOTHIN LIKE A SISTA W CAMPBELL (M CARTER)	P.K. Carter Featuring Angie Stone MANIFEST/REVELVE		67
81	87	52	[illegible]	GIRL YOU KNOW NOTTZ (B JORDAN O LAMB T NEVERSON)	Scarface Featuring Trey Songz RAP-A-LOT 4 LIFE/ASYLUM/ATLANTIC		61
82	RE-ENTRY		[illegible]	WALK IN MY SHOES C THOMPSON (E KING BIG DRAWZ C THOMPSON M MCLEOD P SAWYER W JACO)	Emily King BLUEPRINT/J/RMG		74
83	69	54	[illegible]	TAKE YOU THERE J ROTEM (K ANDERSON J ROTEM E R BOGART T THOMAS T THOMAS)	Sean Kingston BELUGA HEIGHTS/EPIC/KOCH	●	52
84	NEW		[illegible]	IN THE MORNING R RIDEOUT (L YOUNG R RIDEOUT)	Ledisi VERVE FORECAST/VERVE		84
85	NEW		[illegible]	CERTIFIED DJ TOOMP (C PENNIMAN A THIAM A DAVIS)	Glasses Malone Featuring Akon CASH MONEY/UNIVERSAL MOTOWN		85
86	90	-	2	NOT A STAIN ON ME F CONCHAS (L CONCHAS C TUCK G MILLER)	Big Tuck JIN		86
87	77	76	[illegible]	FREAKY IN THE CLUB R KELLY (R KELLY)	R. Kelly JIVE/ZOMBA		71
88	78	70	17	AFTER TONIGHT R RIDEOUT W DOWNING (R RIDEOUT W DOWNING)	Will Downing PEAK/CMG		56
89	88	-	[illegible]	JUST DON'T WANNA KNOW M L WINANS (T SIMS)	Marvin Winans PURESPRINGS GOSPEL		87
90	86	80	4	SUPA SEXXY T PAIN (F R NAJM)	Charlie Wilson Featuring T-Pain JIVE/ZOMBA		80
91	85	82	[illegible]	DO IT LIKE THIS BABY C (C ADAMS)	Baby C OFF THA TIP ENTERPRISE		75
92	89	95	3	CLUMSY WILL.I.AM (W ADAMS B FERGUSON B TROUP)	Fergie WILL.I.AM/A&M/INTERSCOPE	■	80
93	96	-	2	DUNN DUNN C WAY T SMITH (Q A JORDAN C WAY)	Shawty Lo D4L/ASYLUM		93
94	98	-	2	RAIN RYKEYZ (M NELSON S REAVES R WILLIAMSON)	Razah MANHOOD/DEF JAM/IDJMG		94
95	RE-ENTRY		[illegible]	HATERZ EVERYWHERE RIBAH (B SIMMONS JR R HORTON)	B.o.B Featuring Wes Fif REBELROCK/ATLANTIC		94
96	NEW		[illegible]	AMERICAN BOY WILL.I.AM (W ADAMS E SWARAY K WEST J LOPEZ C SPEIR K HARRIS)	Estelle Featuring Kanye West HOME SCHOOL/ATLANTIC		96
97	NEW		[illegible]	EMOTIONAL THE DIAZ BROTHERS (J C CASELY L DIAZ H DIAZ M GARCIA E MOLINA J ORTIZ)	Casely DIAZ BROTHERS/EPIC/KOCH		97
98	RE-ENTRY		[illegible]	I LUV YOUR GIRL T NASH C STEWART (T NASH C A STEWART)	The-Dream RADIO KILLA/DEF JAM/IDJMG		87
99	NEW		[illegible]	CHAMPION B MILLER K WEST (W BECKER D FADEN)	Kanye West ROC-A-FELLA/DEF JAM/IDJMG		99
100	NEW		[illegible]	I WORK HARD P-NO (R THOMAS D J HAROLD W CLARKE C REID)	Yung Ralph MONEY MAKER/UNIVERSAL REPUBLIC		100

With Greatest Gainer/Sales and 68% increase in audience, Tamia bolts 87-59 to reach a new peak. Before this jump, single rose no higher than No. 86 in 11 weeks.

Second only to Fat Joe's Greatest Gainer (6 million), newcomer Rocko adds more than 4 million audience impressions to earn first top 10 on Hot Rap Tracks (11-8).

At No. 61, after a modest debut at No. 93 last issue, Ashanti's new single rockets as audience swells 122%. "The Declaration," her first studio album in three years, is tentatively set for June 3.

U.K. singer/rapper is the first artist on John Legend's Homeschool Records. Album "Shine" lands April 29.

BETWEEN THE BULLETS rgeorge@billboard.com

GOURDIN BOWS WITH 'ROSCOE' CUT

With vocals reminiscent of '70s soul, R&B upstart Noel Gourdin nets the Hot Shot Debut with "The River" at No. 56 on Hot R&B/Hip-Hop Songs with 4 million impressions. The song got some radio love after being featured in the movie "Welcome Home Roscoe Jenkins." It gives the Brockton, Mass., native the highest start by a new artist since Sean Kingston's "Beautiful Girls" opened at No. 53 last June.

GOURDIN

At Adult R&B, Mariah Carey's "Touch My Body" shoots 39-17 for the largest leap since Michael Jackson's "You Rock My World" jumped 33-10 in 2001. —*Raphael George*

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COUNTRY Billboard

SALES DATA COMPILED BY nielsen SoundScan

TOP COUNTRY ALBUMS™

This Week	Last Week	2 Weeks Ago	Weeks On Chart	Artist / Imprint & Number / Distributing Label (Price)	Title	Cert.	Peak Position
1	HOT SHOT DEBUT		1	#1 1 WK CHRIS CAGLE CAPITOL NASHVILLE 88108 (18.98)	My Life's Been A Country Song		1
2	1	1		TAYLOR SWIFT BIG MACHINE 120702 (18.98) +	Taylor Swift	7	1
3	3	2		GARTH BROOKS PEARL 211 (25.98 CD/DVD) +	The Ultimate Hits	5	1
4	4	7		ROBERT PLANT / ALISON KRAUSS ROUNDER 619075* (18.98)	Raising Sand	●	2
5	2	4		EAGLES ERC 4?00 EX (14.98)	Long Road Out Of Eden	7	1
6	6	3		SUGARLAND MERCURY 007411 UMGN (13.98)	Enjoy The Ride	7	2
7	5	6		CARRIE UNDERWOOD ARISTA ARISTA NASHVILLE 11721 RMG/SBN (18.98)	Carnival Ride	2	1
8	7	5		RASCAL FLATTS LYRIC STREET 000354 HOLLYWOOD (18.98)	Still Feels Good	■	1
9	8	8		CARRIE UNDERWOOD ARISTA ARISTA NASHVILLE 71197 RMG (18.98)	Some Hearts	7	1
10	9	9		KENNY CHESNEY BNA 11457 SBN (18.98)	Just Who I Am: Poets & Pirates	■	1
11	14	12		TRACE ADKINS CAPITOL NASHVILLE 76827 (18.98)	American Man: Greatest Hits Volume II		6
12	11	11		KEITH URBAN CAPITOL NASHVILLE 07885 (18.98) +	Greatest Hits	●	4
13	10	10		REBA MCENTIRE MCA NASHVILLE 008903 UMGN (13.98)	Reba Duets	■	1
14	13	15		GARY ALLAN MCA NASHVILLE 008962 UMGN (13.98)	Living Hard		3
15	17	16		CRAIG MORGAN BROKEN BOW 7797 (18.98)	Little Bit Of Life		13
16	12	18		BRAD PAISLEY ARISTA NASHVILLE 07171 SBN (18.98)	5th Gear	●	1
17	19	21		RODNEY ATKINS CURB 78945 (18.98)	If You're Going Through Hell	■	1
18	15	13		GEORGE STRAIT MCA NASHVILLE 0?9?58 UMGN (13.98)	22 More Hits	●	4
19	18	20		JOSH TURNER MCA NASHVILLE 008904 UMGN (13.98)	Everything Is Fine	●	3
20	18	19		TIM MCGRAW CURB 78?? (18.98)	Let It Go	■	1
21	25	26	43	PACE SETTER MIRANDA LAMBERT COLUMBIA 78932/SBN (18.98)	Crazy Ex-Girlfriend		1
22	21	14		CHUCK WICKS RCA 15468 SBN (17.98)	Starting Now		7
23	23	23		VARIOUS ARTISTS TIME LIFE 19523 (17.98)	Songs 4 Worship: Country		11
24	20	17		ANNE MURRAY MANHATTAN [illegible] (18.98)	Duets: Friends & Legends		6
25	24	24		BILLY RAY CYRUS WALT DISNEY 000707 (18.98)	Home At Last		3
26	27	22		WILLIE NELSON LOST HIGHWAY 010453* (13.98)	Moment Of Forever		6
27	25	27		JASON ALDEAN BROKEN BOW 7047 (17.98)	Relentless	●	1
28	22	25		VARIOUS ARTISTS OPRY RCA 20939 SBN (18.98)	How Great Thou Art: Gospel Favorites From The Grand Ole Opry: Live		22
29	30	29		GARY ALLAN MCA NASHVILLE [illegible]198 UMGN (13.98)	Greatest Hits	●	1
30	33	32		SARA EVANS RCA [illegible] SBN (18.98)	Greatest Hits		3
31	28	31		ALISON KRAUSS ROUNDER 610555 (17.98)	A Hundred Miles Or More: A Collection	●	3
32	31	30		LEANN RIMES CURB 78994 (18.98)	Family		2
33	29	28		MONTGOMERY GENTRY COLUMBIA 84888 SBN (18.98)	Some People Change		6
34	34	33		BROOKS & DUNN ARISTA NASHVILLE 111[illegible] SBN (18.98)	Cowboy Town		4
35	41	38		LUKE BRYAN CAPITOL NASHVILLE 83251 (12.98)	I'll Stay Me		2
36	38	41		ALAN JACKSON LEGACY ARISTA NASHVILLE 12228 SONY BMG (11.98)	16 Biggest Hits		22
37	36	37		BIG & RICH WARNER BROS. 43255 WRN (18.98)	Between Raising Hell And Amazing Grace	●	1
38	39	36		KELLIE PICKLER BNA 01797 SBN (16.98)	Small Town Girl	●	1
39	42	42		DIERKS BENTLEY CAPITOL NASHVILLE 67320 (18.98) +	Long Trip Alone	●	1
40	37	35		CLAY WALKER CURB 7896[illegible]	Fall		5
41	35	40		GEORGE STRAIT MCA NASHVILLE 006023 UMGN (13.98)	It Just Comes Natural	■	1
42	43	34		DWIGHT YOAKAM VIA 6129* NEW WEST (16.98)	Dwight Sings Buck		11
43	48	45		JASON MICHAEL CARROLL ARISTA NASHVILLE 01487 SBN (12.98)	Waitin' In The Country		1
44	48	43		DOLLY PARTON LEGACY RCA 1?181 SONY BMG (11.98)	16 Biggest Hits		43
45	45	46		LITTLE BIG TOWN EQUITY 3018 (18.98)	A Place To Land		10
46	49	47		TRISHA YEARWOOD BIG MACHINE 020302 (18.98)	Heaven, Heartache And The Power Of Love		16
47	44	44		FAITH HILL WARNER BROS. 44230 WRN (18.98) +	The Hits		3
48	NEW			DOLLY PARTON DOLLY 925 (13.98)	Backwoods Barbie		48
49	47	48		TOBY KEITH SHOW DOG NASHVILLE 005 (18.98)	Big Dog Daddy		1
50	54	50		TRACY LAWRENCE ROCKY COMFORT 80012 (12.98)	For The Love		6
51	32	73		VINCE GILL MCA NASHVILLE 006021 UMGN (29.98)	These Days	■	4
52	52	52		KEITH URBAN CAPITOL NASHVILLE 77087 (18.98)	Love, Pain & The Whole Crazy Thing	■	1
53	40	39		VARIOUS ARTISTS WORD CURB 887[illegible] WARNER BROS. (18.98)	I Will Always Love You: 17 Inspirational Love Songs...		36
54	55	53		BLAKE SHELTON WARNER BROS. 44488 WRN (18.98)	Pure BS		2
55	50	49		REBA MCENTIRE MCA NASHVILLE CHRONICLES 007740 UME (8.98)	The Best Of Reba McEntire: 20th Century Masters The Millenium Collection		45
56	58	55		ALABAMA RCA LEGACY 87634/SONY BMG (11.98)	16 Biggest Hits		52
57	RE-ENTRY			SOUNDTRACK SHOW DOG NASHVILLE 0001 (18.98)	Broken Bridges		4
58	57	59		BUCKY COVINGTON LYRIC STREET 002930 HOLLYWOOD (18.98)	Bucky Covington		1
59	59	67		RODNEY CARRINGTON CAPITOL NASHVILLE 63998 (18.98)	King Of The Mountains		16
60	64	66		TRAVIS TRITT WARNER BROS. 44?17 RHINO (18.98)	The Very Best Of Travis Tritt		21
61	65	65		SHOOTER JENNINGS UNIVERSAL SOUTH 008887* (13.98)	The Wolf		12
62	66	68		TRISHA YEARWOOD MCA NASHVILLE 008??6 UMGN (13.98)	Greatest Hits		2
63	56	57		VARIOUS ARTISTS SONY BMG CUSTOM MARKETING GROUP 220212 TIME LIFE (17.98)	Country's Got Hits		56
64	60	54		SHEDAISY LYRIC STREET 165802 HOLLYWOOD (13.98)	The Best Of Shedaisy		54
65	53	56		MARTINA MCBRIDE RCA 01474 SBN (18.98)	Waking Up Laughing	●	2
66	51	51		TRISHA YEARWOOD MCA NASHVILLE [illegible] UME (13.98)	Love Songs		35
67	RE-ENTRY			JACK INGRAM BIG MACHINE [illegible] (14.98)	This Is It		4
68	68	-		STEVE EARLE NEW WEST [illegible] (16.98) +	Washington Square Serenade		16
69	72	70		DIAMOND RIO LEGACY ARISTA NASHVILLE 12255/SONY BMG (11.98)	16 Biggest Hits		63
70	69	72		KENNY CHESNEY BNA 865[illegible] SBN (18.98)	LIVE: Live Those Songs Again	●	1
71	RE-ENTRY			VARIOUS ARTISTS MADACY SPECIAL PRODUCTS 53185 MADACY (13.98)	Best Of Country		71
72	73	74		VARIOUS ARTISTS [illegible] WARNER BROS. (18.98)	Three Wooden Crosses		12
73	75	–		JAKE OWEN RCA 8?172 SBN (1?.98)	Startin' With Me		8
74	71	69		CROSS CANADIAN RAGWEED UNIVERSAL SOUTH [illegible] (1?.98)	Mission California		8
75	63	62		VARIOUS ARTISTS DIRECT SOURCE SPECIAL PRODUCTS 5979 (14.98)	Original American Classics: Country Greats		52

TOP BLUEGRASS ALBUMS™

This Week	Last Week	Weeks On Chart	Artist / Imprint & Number / Distributing Label	Title	Cert.
1	1	7	#1 7 WKS RHONDA VINCENT ROUNDER 610582	Good Thing Going	
2	2	2	BLUE HIGHWAY ROUNDER 610?94	Through The Window Of A Train	
3	3	4	DAILEY & VINCENT ROUNDER 61??04	Dailey & Vincent	
4	8	6	THE STEELDRIVERS ROUNDER 610?98	Steeldrivers	
5	5	32	STEVE IVEY [illegible] MADACY	Best Of Bluegrass Gospel: Collector's Edition	
6	4	21	MERLE HAGGARD HAG 0008 MCCOURY	The Bluegrass Sessions	
7	7	67	NICKEL CREEK SUGAR HILL 40?? WELK	Reasons Why (The Very Best)	
8	8	22	RICKY SKAGGS & THE WHITES SKAGGS FAMILY 90??02	Salt Of The Earth	
9	NEW		TIM HENSLEY BLUE CHAIR 10?? RURAL RHYTHM	Long Monday	
10	NEW		CHRIS VALLILLO [illegible] 1009	Abraham Lincoln In Song	
11	RE-ENTRY		VARIOUS ARTISTS RURAL RHYTHM 317	Sound Traditions: Appalachian Mountain Bluegrass: 30 Vintage Classics	
12	15	6	IIIRD TYME OUT ROUNDER 610602	Footprints: A IIIrd Tyme Out Collection	
13	RE-ENTRY		VARIOUS ARTISTS DIRECT SOURCE SPECIAL PRODUCTS 8803	Original America Classics: Bluegrass Classics	
14	9	48	RICKY SKAGGS & BRUCE HORNSBY LEGACY 06?56 SONY BMG	Ricky Skaggs & Bruce Hornsby	
15	13	8	THE DEVIL MAKES THREE MILAN 3??	The Devil Makes Three	

BETWEEN THE BULLETS wjessen@billboard.com

CAGLE FAST IN SLOW SALES WEEK

Last week's Top Country Albums saw all but five titles gain in the wake of Valentine's Day shopping and Grammy Awards impact. This week, as the chart adjusts back to normal, every set on the list declines in sales, save for new and re-entries. Thus, the Pacesetter award, normally earned by the album with the largest percentage increase, goes to the title with the smallest drop: Miranda Lambert's "Crazy Ex-Girlfriend" (No. 21, down 12%).

In light of the overall market decline this week, any title with less than a 20% sales drop earns a bullet.

At No. 1, Chris Cagle earns his second chart-topper while on the Billboard 200, he nabs his first top 10. At No. 48, Dolly Parton's "Backwoods Barbie" bows a week early after Internet retailers shipped the album early to consumers.

—Keith Caulfield

HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	TITLE / PRODUCER (SONGWRITER)	Artist / IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK POSITION
1	1	3	23	#1 2 WKS CLEANING THIS GUN (COME ON IN BOY) T HEWITT R ATKINS (C BEATHARD,M CANNON-GOODMAN)	Rodney Atkins / CURB		1
2	4	6		SHIFTWORK B CANNON K CHESNEY (T JONES)	Kenny Chesney Duet With George Strait / BNA		2
3	3	1		LETTER TO ME F ROGERS (B PAISLEY)	Brad Paisley / ARISTA NASHVILLE		1
4	5	7		SMALL TOWN SOUTHERN MAN K STEGALL (A JACKSON)	Alan Jackson / ARISTA NASHVILLE		4
5	7	8		ALL-AMERICAN GIRL M BRIGHT (C UNDERWOOD A LOVELACE A GORLEY)	Carrie Underwood / ARISTA ARISTA NASHVILLE		5
6	2	4		WATCHING AIRPLANES M WRIGHT G ALLAN (J BEAVERS J SINGLETON)	Gary Allan / MCA NASHVILLE		2
7	9	9		STEALING CINDERELLA M POWELL D HUFF (C WICKS R RUTHERFORD G G TETER III)	Chuck Wicks / RCA		7
8	6	5		READY, SET, DON'T GO F MILLER A ARMATO T JAMES (B R CYRUS C BEATHARD)	Billy Ray Cyrus With Miley Cyrus / WALT DISNEY LYRIC STREET		4
9	11	11		WHAT KINDA GONE S HENDRICKS C CAGLE (C CAMERON D BERG C DAVIS)	Chris Cagle / CAPITOL NASHVILLE		9
10	12	15		YOU'RE GONNA MISS THIS F ROGERS (L T MILLER A GORLEY)	Trace Adkins / CAPITOL NASHVILLE		10
11	16	16		INTERNATIONAL HARVESTER C MORGAN P O'DONNELL K STEGALL (S MINOR D MYRICK J STEELE)	Craig Morgan / BROKEN BOW		11
12	15	19	3	GREATEST GAINER I SAW GOD TODAY T BROWN G STRAIT (R CLAWSON,M CRISWELL,W KIRBY)	George Strait / MCA NASHVILLE		12
13	8	2		WINNER AT A LOSING GAME D HUFF RASCAL FLATTS (G LEVOX J DEMARCUS,J D NOONEY)	Rascal Flatts / LYRIC STREET		2
14	14	14		LAUGHED UNTIL WE CRIED M KNOX (A LOVELACE A GORLEY)	Jason Aldean / BROKEN BOW		14
15	13	13		GOD MUST BE BUSY T BROWN R DUNN K BROOKS (C DANIELS M PHEENEY)	Brooks & Dunn / ARISTA NASHVILLE		13
16	18	20		JUST GOT STARTED LOVIN' YOU J RICH (J OTTO J FEMINO D WILLIAMS)	James Otto / WARNER BROS. WRN		16
17	17	18		LOVE IS A BEAUTIFUL THING M WRIGHT P VASSAR (J STEELE C WISEMAN)	Phil Vassar / UNIVERSAL SOUTH		17
18	16	17		IT'S GOOD TO BE US M A MILLER D OLIVER (D BERG T JAMES)	Bucky Covington / LYRIC STREET		16
19	20	25	7	AIR POWER PICTURE TO BURN N CHAPMAN (T SWIFT L ROSE)	Taylor Swift / BIG MACHINE		19
20	21	24		LOVE DON'T LIVE HERE P WORLEY V SHAW (D HAYWOOD C KELLEY H SCOTT)	Lady Antebellum / CAPITOL NASHVILLE		20
21	24	22		THINGS THAT NEVER CROSS A MAN'S MIND B CHANCEY (T JOHNSON D POYTHRESS W VARBLE)	Kellie Pickler / BNA		21
22	23	21		WORKIN' FOR A LIVIN' A REYNOLDS (H LEWIS C HAYES)	Garth Brooks & Huey Lewis / PEARL BIG MACHINE		18
23	26	26		IT AIN'T NO CRIME M WRIGHT B ROWAN (T SHAPIRO T MARTIN M NESLER)	Joe Nichols / UNIVERSAL SOUTH		23
24	25	23		YOU STILL OWN ME K FOLLESE B ALLEN (T RUSH N GORDON P DOUGLAS)	Emerson Drive / MONTAGE/MIDAS NEW REVOLUTION		22
25	27	28		SOMETHIN' ABOUT A WOMAN J RITCHEY (J OWEN B REGAN J RITCHEY)	Jake Owen / RCA		25
26	28	32		STRONGER WOMAN J KILCHER J RICH (J KILCHER M GREEN)	Jewel / VALORY		26
27	19	12		GET MY DRINK ON T KEITH (T KEITH S EMERICK D DILLON)	Toby Keith / SHOW DOG NASHVILLE		11
28	33	34		TRYING TO STOP YOUR LEAVING B BEAVERS (J BEAVERS B BEAVERS D BENTLEY)	Dierks Bentley / CAPITOL NASHVILLE		28
29	30	29		TAKIN' OFF THIS PAIN B CANNON (A SHEPHERD)	Ashton Shepherd / MCA NASHVILLE		26
30	31	31		MAYBE SHE'LL GET LONELY J STEVER D LANEIO J INGRAM (J STEVER J PAUL IN J KENNEDY)	Jack Ingram / BIG MACHINE		29
31	32	30		ANOTHER TRY F ROGERS (C STAPLETON J SPILLMAN)	Josh Turner Featuring Trisha Yearwood / MCA NASHVILLE		27
32	22	16		SUSPICIONS B GALLIMORE (D MALLOY R MCCORMICK E RABBITT E STEVENS)	Tim McGraw / CURB		12
33	34	33		WE WEREN'T CRAZY B JAMES (J GRACIN T LOPACINSKI B PINSON)	Josh Gracin / LYRIC STREET		31
34	38	40		BUSY BEING FABULOUS EAGLES (D HENLEY G FREY)	Eagles / ERC/LOST HIGHWAY MERCURY		34
35	46	44		HOME B ROWAN (M BUBLE A CHANG A FOSTER GILLES)	Blake Shelton / WARNER BROS. WRN		35
36	35	37		GUNPOWDER & LEAD F LIDDELL M WRUCKE (M LAMBERT H LITTLE)	Miranda Lambert / COLUMBIA		35
37	36	35		HAPPY ENDINGS D JOHNSON (L BRICE L MCELROY)	Lee Brice / ASYLUM CURB		35
38	39	39		THIS IS ME YOU'RE TALKING TO G FUNDIS (K ROCHELLE T L JAMES)	Trisha Yearwood / BIG MACHINE		38
39	49	-		BACK WHEN I KNEW IT ALL B CHANCEY (G HANNAN P O'DONNELL T WILLMON)	Montgomery Gentry / COLUMBIA		39
40	43	41		I STILL MISS YOU J STEELE (K ANDERSON T NICHOLS J SELLERS)	Keith Anderson / COLUMBIA		40
41	44	43		SOME THINGS NEVER CHANGE J SHANKS (S EVANS M EVANS H LINDSEY J M SHANKS)	Sara Evans / RCA		41
42	HOT SHOT DEBUT		1	EVERY DAY D HUFF RASCAL FLATTS (J STEELE,A MORENO)	Rascal Flatts / LYRIC STREET		42
43	37	38		WE RODE IN TRUCKS J STEVENS (L BRYAN R MURRAH J MCCORMICK)	Luke Bryan / CAPITOL NASHVILLE		33
44	42	42		I DON'T LOVE YOU LIKE THAT B CHANCEY (L ROSE S CHAPMAN)	JYPSI / ARISTA NASHVILLE		39
45	41	38		IN MY NEXT LIFE G FUNDIS (T CLARK J COLLINS T SHAPIRO)	Terri Clark / BNA		36
46	45	47		IF YOU DIDN'T LOVE ME W KIRKPATRICK (G LEVOX W MOBLEY J SELLERS)	Phil Stacey / LYRIC STREET		45
47	47	46		TIL I WAS A DADDY TOO T LAWRENCE J KING F ANDERSON (L BOONE T LAWRENCE P NELSON)	Tracy Lawrence / ROCKY COMFORT CO5		44
48	NEW			I'M STILL A GUY F ROGERS (K LOVELACE B PAISLEY L T MILLER)	Brad Paisley / ARISTA NASHVILLE		48
49	46	45		FALLING INTO YOU C DOWNS B BRANDT WHISKEY FALLS WE3KINGS (S WILLIAMS W BRANDT B BRANDT C DOWNS)	Whiskey Falls / MIDAS NEW REVOLUTION		41
50	54	49		BRAID MY HAIR J RICH S PENNINGTON (C M GRAY B A WILSON)	Randy Owen / DMP NEW REVOLUTION		48
51	48	46		SHE LIKES IT IN THE MORNING K STEGALL (C WALKER M J GREENE)	Clay Walker / ASYLUM-CURB		46
52	56	58		I CAN SLEEP WHEN I'M DEAD D GEHMAN (J M CARROLL J COLLINS R RUTHERFORD)	Jason Michael Carroll / ARISTA NASHVILLE		52
53	56	-		HE HATES ME J SCAIFE (S JOHNS T NICHOLS J SELLERS)	Sarah Johns / BNA		53
54	50	54		YOUNG LOVE T KEITH B ROBERTSON (H LINDSEY A MAYO B CARUSO)	Carter's Chord / SHOW DOG NASHVILLE		50
55	53	53		WHEN IT RAINS J J LESTER E HERBST (J YOUNG)	Eli Young Band / CARNIVAL		48
56	51	52		SHE'S PRETTY L WALKER M CURB (S DE AZLAN)	Star De Azlan / CURB		51
57	57	59		EVERY OTHER WEEKEND R MCENTIRE T BROWN (C HARRINGTON S EWING)	Reba McEntire Duet With Skip Ewing Or Kenny Chesney / MCA NASHVILLE		57
58	59	56		I DON'T KNOW WHEN TO QUIT M KNOX J MCCOY (A GORLEY B SIMPSON)	The Road Hammers / MONTAGE		51
59	52	51		I CAN'T BELIEVE IT'S ME R LYNNE M PRENTICE (R LYNNE T JOHNSON)	Rockie Lynne / ROBBINS NASHVILLE		48
60	55	50		BETTER GET TO LIVIN' K WELLS D PARTON (D PARTON K WELLS)	Dolly Parton / DOLLY		46

Ballad is Louisiana native's 13th top 10, marking his fastest trip into the top bracket since "I Left Something Turned On at Home" in 1997. On Top Country Albums, all nine of his entries have reached the top 10.

At No. 39, duo notches 20th top 40 hit, dating back to 1999. Track previews forthcoming set, due this summer.

Both the album version with Chesney and the newly recorded single with Ewing will count toward song's rise, fueled by airplay at 10 new stations, 15 overall.

HITPREDICTOR

DATA PROVIDED BY

See chart legend for rules and explanations. Yellow indicates recently tested title. ☆ indicates New Release

ARTIST/Title/LABEL/(Score)	Chart Rank
COUNTRY	
Cleaning This Gun (Come On In Boy) CURB (76.1)	1
Small Town Southern Man ARISTA NASHVILLE (85.1)	4
All-American Girl ARISTA NASHVILLE (62.6)	5
Stealing Cinderella RCA (76.0)	7
What Kinda Gone CAPITOL NASHVILLE (88.3)	6
You're Gonna Miss This CAPITOL NASHVILLE (90.6)	10
I Saw God Today MCA NASHVILLE (79.6)	12
Laughed Until We Cried BROKEN BOW (88.5)	14
God Must Be Busy ARISTA NASHVILLE (93.9)	16
Just Got Started Lovin' You WARNER BROS. (76.1)	16
Love Is A Beautiful Thing UNIVERSAL SOUTH (75.6)	17
It's Good To Be Us LYRIC STREET (76.4)	16
Picture To Burn BIG MACHINE (83.1)	16
Things That Never Cross A Man's Mind BNA (65.3)	21
You Still Own Me MIDAS (86.6)	24
Maybe She'll Get Lonely BIG MACHINE (83.2)	30
Another Try MCA NASHVILLE (78.2)	31
We Weren't Crazy LYRIC STREET (80.5)	33
Gunpowder & Lead COLUMBIA (61.5)	36
☆ TRACY LAWRENCE Til I Was A Daddy Too ROCKY COMFORT (82.7)	47
That's Why God Made Me DM NASHVILLE (88.6)	-

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HOT COUNTRY SONGS: 113 country stations are electronically monitored by Nielsen Broadcast Data Systems 24 hours a day 7 days a week. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. © 2008 Nielsen Business Media, Inc. All rights reserved

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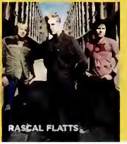
ALL CHARTS: See Chart Legend for rules and explanations.

BETWEEN THE BULLETS wjessen@billboard.com

FLATTS, PAISLEY LIGHT UP SINGLES CHART

Two of country's heaviest hitters, Rascal Flatts and Brad Paisley, post solid debuts with new singles from chart-topping albums. The former opens at No. 42 with "Every Day," the third hit from "Still Feels Good." "Take Me There" topped the list for three weeks in the fall, while "Winner at a Losing Game" spent four weeks at No. 2 last month. The set led Top Country Albums for four weeks and has sold 1.7 million copies. "Every" is the act's 29th chart hit, most by a group this decade. At No. 48, Paisley seeks a seventh consecutive No. 1 with "I'm Still a Guy." The light-hearted cut is the fourth single from "5th Gear," which led the album list for four weeks in July and has moved 800,000 copies. "Guy," which garners airplay at a chart-best 38 new signals, follows the album's No. 1s: "Ticks," "Online" and "Letter to Me." Rodney Atkins meanwhile locks and loads a second week at No. 1 with "Cleaning This Gun (Come On In Boy)," leading by 2.9 million in audience. *—Gary Trust*



HOT LATIN SONGS: A panel of 107 stations (26 Latin pop, 16 tropical, 10 Latin rhythm, 55 regional Mexican) are electronically monitored 24 hours a day, 7 days a week. © 2008 Nielsen Business Media, Inc. All rights reserved. TOP LATIN ALBUMS: See Charts Legend for rules and explanations. © 2008, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

AIRPLAY MONITORED BY nielsen BDS — SALES DATA COMPILED BY nielsen SoundScan

MAR 8 2008 LATIN Billboard

HOT LATIN SONGS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	TITLE / PRODUCER (SONGWRITER)	Artist / IMPRINT / PROMOTION LABEL	PEAK POSITION
1	1	4	3	#1 2 WKS DONDE ESTAN CORAZON / C PAUCAR E IGLESIAS (E IGLESIAS C SOROKIN)	Enrique Iglesias / UNIVERSAL LATINO	1
2	3	3	16	GREATEST GAINER TE QUIERO / L DOMINGUEZ (F DANILO GOMEZ)	Flex / EMI TELEVISA	2
3	2	1	[illegible]	GOTAS DE AGUA DULCE / G SANTAOLALLA JUANES (J E ARISTIZABAL)	Juanes / UNIVERSAL LATINO	1
4	5	5	[illegible]	TE LLORE / C PRIMAVERA (R BARBA)	Conjunto Primavera / FONOVISA	2
5	4	2	[illegible]	ME ENAMORA / G SANTAOLALLA JUANES (J E ARISTIZABAL)	Juanes / UNIVERSAL LATINO	1
6	6	7	[illegible]	SOBRE MIS PIES / R CAMACHO (I CHAVEZ ESPINOZA PAZ)	La Arrolladora Banda El Limon / DISA/EDIMONSA	3
7	10	11	[illegible]	CONTEO REGRESIVO / J M LUGO (J J HERNANDEZ)	Gilberto Santa Rosa / SONY BMG NORTE	7
8	7	6	[illegible]	ESTOS CELOS / J SEBASTIAN J R CARDENAS (J SEBASTIAN)	Vicente Fernandez / SONY BMG NORTE	3
9	8	8	[illegible]	NO PUEDO OLVIDARLA / M A SOLIS (M A SOLIS)	Marco Antonio Solis / FONOVISA	5
10	12	13	[illegible]	SI TE AGARRAN LAS GANAS (CIERRA LOS OJOS) / EL CHAPO DE SINALOA (M R ROSAS)	El Chapo De Sinaloa / DISA	10
11	9	9	[illegible]	UN BUEN PERDEDOR / S GOMEZ (F DE VITA)	K-Paz With Franco De Vita / DISA/EDIMONSA	2
12	11	12	[illegible]	LA TRAVESIA / J L GUERRA SEIJAS (J L GUERRA SEIJAS)	Juan Luis Guerra Y 440 / EMI TELEVISA	3
13	16	10	17	INALCANZABLE / C LARA (C LARA)	RBD / EMI TELEVISA	6
14	14	15	[illegible]	PERDONAME / PREDICADOR (E MOSQUERA A VARGAS)	La Factoria / UNIVERSAL LATINO	14
15	18	22	11	TE QUIERO MUCHO / J A MEDINA JR (L MENDIVIL QUINTERO)	Patrulla 81 / DISA	15
16	17	17	[illegible]	MI CORAZONCITO / A SANTOS L SANTOS (A SANTOS)	Aventura / PREMIUM LATIN	2
17	22	38	[illegible]	YO QUIERO / M DOMM TEMAS (M DOMM E GRERCI)	Camila / SONY BMG NORTE	17
18	13	18	[illegible]	SOY IGUAL QUE TU / DOUBLE A NALES (R ORTIZ J MARTINEZ O RIVERA)	Alexis & Fido / SONY BMG NORTE	13
19	23	20	[illegible]	ALGUIEN SOY YO / J SHANKS (E IGLESIAS J M SHANKS R DIOGUARDI)	Enrique Iglesias / INTERSCOPE/UNIVERSAL LATINO	4
20	30	34	[illegible]	RUMBO AL SUR / LOS TIGRES DEL NORTE (F VALDEZ LEAL R ORTEGA CONTRERAS)	Los Tigres Del Norte / FONOVISA	20
21	19	23	[illegible]	EL VASO DERRAMA / EL POTRO DE SINALOA (I CHAVEZ ESPINOZA PAZ)	El Potro De Sinaloa / MACHETE	16
22	33	36	[illegible]	POR QUIEN ME DEJAS / A RAMIREZ CORRAL (C SANCHEZ)	Los Creadorez Del Pasito Duranguense De Alfredo Ramirez / DISA/EDIMONSA	22
23	15	14	[illegible]	SOY SOLO UN SECRETO / L CERONI A GUZMAN (A GUZMAN J L PAGAN)	Alejandra Guzman / EMI TELEVISA	12
24	HOT SHOT DEBUT		1	POR TI BABY / L GIRALDO (A B QUINTANILLA III)	A.B. Quintanilla III Presenta Kumbia All Starz Featuring Flex / EMI TELEVISA	24
25	27	25	[illegible]	CON MI SOLEDAD / S GEORGE J L PAGAN (J FELIZ)	Juan / FONOVISA	22
26	20	19	[illegible]	SEXY MOVIMIENTO / NESTY EL NASI (L MORERA LUNA L VEGUILLA MALAVE E F PADILLA V MARTINEZ)	Wisin & Yandel / MACHETE	1
27	36	43	[illegible]	SI TU TE VAS / NOT LISTED (NOT LISTED)	Beto Y Sus Canarios / ASL	27
28	42	33	4	LA RATA FLACA / A GARCIA IBARRA (I CHAVEZ ESPINOZA PAZ)	La Autentica De Jerez / VIVA	28
29	32	37	[illegible]	COMO EN LOS BUENOS TIEMPOS / J L TERRAZAS (E CORTAZAR A PIERAGOSTINO J L TERRAZAS)	Grupo Montez De Durango / DISA	29
30	25	21	[illegible]	YA NUNCA MAS / P AGUILAR (M E CASTRO)	Pepe Aguilar / EMI TELEVISA	16
31	39	-	[illegible]	LA DERROTA / J SEBASTIAN (J SEBASTIAN)	Vicente Fernandez / SONY BMG NORTE	31
32	38	27	[illegible]	SIN TU AMOR / O URBINA JR R URBINA R AVITIA (J LUGARDO DEL TORO O SANCHEZ)	Alacranes Musical / UNIVISION	27
33	24	30	[illegible]	COMIENZO DEL FINAL / S KRYS (JEREMIAS)	Jeremias / UNIVERSAL LATINO	24
34	28	24	[illegible]	THE ANTHEM / A C... (R R KOLSCH W A MARTINEZ C OCHOA A C PEREZ)	Pitbull Featuring Lil Jon / FAMOUS ARTISTS/TVT	24
35	34	35	[illegible]	MALDITO TEXTO / NOT LISTED (NOT LISTED)	Dinastia De Tuzantla / VENEMUSIC	34
36	RE-ENTRY		[illegible]	SIN PERDON / H ACOSTA (J CELEDON)	Hector Acosta / D A M	35
37	37	26	[illegible]	OYE, DONDE ESTA EL AMOR / J GOMEZ NALES EL NASI NESTY (F DE VITA J L MORERA LUNA L VEGUILLA MALAVE)	Wisin & Yandel Featuring Franco De Vita / MACHETE	25
38	26	28	[illegible]	QUIERO / T TORRES L LEVIN D WARNER (R ARJONA T TORRES)	Ricardo Arjona / SONY BMG NORTE	12
39	29	45	[illegible]	SOLO TENGO OJOS PARA TI / J L GUERRA SEIJAS (J L GUERRA SEIJAS)	Juan Luis Guerra Y 440 / EMI TELEVISA	29
40	40	50	[illegible]	DON'T STOP THE MUSIC / STARGATE (T E HERMANSEN M S ERIKSEN T DABREY M JACKSON)	Rihanna / SRP/DEF JAM/IDJMG	40
41	21	16	[illegible]	NO TE MENTIA / G PLEETH (... PILOTO)	Ednita Nazario / SONY BMG NORTE	16
42	35	-	[illegible]	EL PERDEDOR / L SANTOS A SANTOS (A SANTOS)	Aventura / PREMIUM LATIN	13
43	31	29	[illegible]	AHORA QUE ESTUVISTE LEJOS / P RIVERA (O VITE)	Jenni Rivera / FONOVISA	6
44	NEW		[illegible]	AMANTES ESCONDIDOS / L E PAYAN (W CASTILLO)	German Montero / UNIVISION	44
45	43	32	[illegible]	NO SE ME HACE FACIL / A BAQUEIRO (G MARCO)	Alejandro Fernandez / SONY BMG NORTE	17
46	48	47	[illegible]	LOLA / S DE PEYRECAVE (S DE PEYRECAVE P NAMEROW E SALGADO)	Chayanne / SONY BMG NORTE	30
47	NEW		[illegible]	NO QUEDA NADA / R ROJAS (A JAEN D CRUZ SANCHEZ)	MDO / MACHETE	47
48	NEW		[illegible]	ME ARRODILLO ANTE TI / NOT LISTED (NOT LISTED)	Divino Featuring Abrahem / LUAR/MACHETE	46
49	50	39	[illegible]	TAL VEZ / NOT LISTED (NOT LISTED)	Ponzona Musical / ASL	39
50	45	-	[illegible]	DUELE (CRAZY) / L CERONI (L DOSSIER P BARRY K M IBARI)	Kalimba / SONY BMG NORTE	36

Hot crooner tops Tropical and Latin Rhythm charts; he is also featured on latest Kumbia All Starz hit, the Hot Shot Debut at No. 24.

Los Creadorez Del Pasito Duranguense De Alfredo Ramirez move 33-22 with a 27% audience gain and also scoot into the Regional Mexican top 10.

Forever youthful group returns with first appearance since 2005 and its 11th Hot Latin Songs chart entry.

TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	ARTIST / IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.	PEAK POSITION
1	HOT SHOT DEBUT		1	#1 1 WK K-PAZ DE LA SIERRA / DISA 720617/UG (14.98 CD/DVD) +	En Vivo Desde El Auditorio Nac		1
2	1	5	[illegible]	CAMILA / SONY BMG NORTE 78272 (14.98)	Todo Cambio	○	1
3	5	4	[illegible]	FLEX / ASTERISCO/SDAD 15221/EMI TELEVISA (13.98)	Te Quiero		3
4	6	9	[illegible]	MARCO ANTONIO SOLIS / FONOVISA 353... (10.98)	La Mejor... Coleccion		2
5	7	8	[illegible]	VICENTE FERNANDEZ / SONY BMG NORTE 14602 (15.98)	Para Siempre	□	2
6	6	7	[illegible]	AVENTURA / DISCOS 605/PREMIUM LATIN 17634/SONY BMG NORTE (16.98) +	Kings Of Bachata: Sold Out At Madison Square Garden		3
7	9	6	[illegible]	WISIN & YANDEL / MACHETE ...93 (16.98)	Wisin Vs. Yandel: Los Extraterrestres		1
8	4	3	[illegible]	K-PAZ DE LA SIERRA / DISA 721130/UG (12.98)	Capaz De Todo Por Ti		1
9	3	2	[illegible]	LOS CREADOREZ DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ / DISA 72... (12.98)	Locos Montados Y Armados		2
10	2	1	[illegible]	CONJUNTO PRIMAVERA / FONOVISA 353447/UG (12.98)	Que Ganas De Volver		1
11	11	12	47	VICENTE FERNANDEZ / DISCOS 605 07405/SONY BMG NORTE (16.98)	Historia De Un Idolo		1
12	10	10	[illegible]	JUANES / UNIVERSAL LATINO 010159 (17.98) +	La Vida... Es Un Ratico		1
13	15	20	34	GREATEST GAINER VARIOUS ARTISTS / LA CALLE 330050/UG (12.98)	Bachata # 1's		6
14	18	-	[illegible]	LOS CUATES DE SINALOA / SONY BMG NORTE 22541 (12.98) +	Puros Exitos Chocos		14
15	16	17	79	MANA / WARNER LATINA 83661 (18.98) +	Amar Es Combatir	●	1
16	12	11	[illegible]	JUAN GABRIEL & ANA GABRIEL / DISCOS 605 17489/SONY BMG NORTE (14.98)	Los Gabriel... Simplemente Amigos		9
17	27	24	[illegible]	AVENTURA / PREMIUM LATIN 20560/SONY BMG NORTE (19.98 CD/DVD) +	K.O.B.: Live	2	2
18	17	14	[illegible]	ALEJANDRO FERNANDEZ / DISCOS 605 1...8/SONY BMG NORTE (18.98) +	15 Anos De Exitos		7
19	30	22	[illegible]	GRUPO NUEVA VIDA / MULTIMUSIC ...533 (6.98)	Mejores Cantos Religiosos		16
20	22	16	[illegible]	K-PAZ DE LA SIERRA / DISA 729317/UG (8.98)	15 Autenticos Exitos		12
21	26	21	12	LOS TIGRES DEL NORTE / FONOVISA 353147/UG (13.98 CD/DVD) +	25 Joyas		12
22	33	28	[illegible]	BANDA EL RECODO / MASTERED 50587 (8.98)	30 Pegaditas: Puros Corridos Y Rancheras		22
23	14	18	4	LA ARROLLADORA BANDA EL LIMON / SONY BMG NORTE 2157A (12.98) +	La Historia De La Arrolladora		14
24	24	19	[illegible]	LOS TUCANES DE TIJUANA / UNIVISION 3...76/UG (13.98)	20 Aniversario		12
25	25	43	[illegible]	ALACRANES MUSICAL / UNIVISION ... (12.98)	Ahora Y Siempre	2	1
26	58	62	24	PACE SETTER EL CHAPO DE SINALOA / DISA 729333/UG (8.98)	15 Autenticos Exitos		21
27	60	-	[illegible]	BRONCO / LOS BUKIS / LOS TEMERARIOS / FONOVISA 352772/UG (10.98)	BBT		7
28	20	13	14	RBD / EMI TELEVISA 11898 (18.98) +	Empezar Desde Cero		1
29	13	23	[illegible]	ANDREA BOCELLI / SUGAR/ALMENTE 653634/UNIVERSAL LATINO (18.98)	Lo Mejor De Andrea Bocelli: Vivere	□	5
30	28	27	[illegible]	PATRULLA 81 / DISA 721139/UG (12.98)	A Mi Ley		6
31	21	18	[illegible]	LA ARROLLADORA BANDA EL LIMON / DISA 721... (12.98)	Y Que Quede Claro		6
32	NEW		[illegible]	LOS RIELEROS DEL NORTE / FONOVISA 353499/UG (10.98)	Mas Rieleros...Que Nunca		32
33	35	29	[illegible]	K-PAZ DE LA SIERRA / DISA 72... (7.98)	Pero Te Vas A Arrepentir Y Mucho Exitos Mas		17
34	39	30	[illegible]	LOS PRIMOS DE DURANGO / ASL 7300.../MACHETE (12.98)	Voy A Convencerla	□	4
35	75	-	[illegible]	LOS TUCANES DE TIJUANA / UNIVISION 311110/UG (10.98)	La Mejor... Coleccion: De Corridos		9
36	23	41	[illegible]	JUAN LUIS GUERRA Y 440 / EMI TELEVISA 88392 (14.98)	La Llave De Mi Corazon		1
37	RE-ENTRY		[illegible]	VARIOUS ARTISTS / FONOVISA 353... (10.98)	30 Corridos: Muy Perrones		24
38	36	25	[illegible]	GRUPO MONTEZ DE DURANGO / DISA 724115/UG (12.98)	Agarrese!	□	1
39	42	34	[illegible]	IVY QUEEN / UNIVISION 311140/UG (13.98)	Sentimiento	○	4
40	37	31	8	CARDENALES DE NUEVO LEON / DISA 724... (12.98)	25 Aniversario: Edicion Limitada		22
41	44	38	[illegible]	VARIOUS ARTISTS / SONY BMG STRATEGIC MARKETING GROUP/EMI/UNIVERSAL 50237/EMI TELEVISA (16.98)	NOW Latino 3		2
42	43	33	[illegible]	BRAZEROS MUSICAL DE DURANGO / DISA 729316/UG (5.98)	Linea De Oro: La Abeja Miope...		21
43	38	40	[illegible]	VARIOUS ARTISTS / DISCOS 605 14450/SONY BMG NORTE (14.98)	Top Latino V3		6
44	41	35	[illegible]	LOS HOROSCOPOS DE DURANGO / DISA 724... (12.98)	La Historia		35
45	34	37	[illegible]	MARC ANTHONY / SONY BMG NORTE 11624 (18.98)	El Cantante (Soundtrack)		1
46	45	46	[illegible]	LOS BUKIS / FONOVISA 353253/UG (10.98)	30 Recuerdos Inolvidables		12
47	32	36	[illegible]	SIN BANDERA / DISCOS 605 19791/SONY BMG NORTE (16.98) +	Hasta Ahora		16
48	46	32	[illegible]	XTREME / LA CALLE 340011/UG (13.98)	Haciendo Historia	○	13
49	19	42	[illegible]	GILBERTO SANTA ROSA / SONY BMG NORTE 12033 (16.98)	Contraste		12
50	48	39	[illegible]	LA ARROLLADORA BANDA EL LIMON / DISA ... (5.98)	Linea De Oro: En Los Puros Huesos...		27
51	31	26	[illegible]	OLGA TANON / LA CALLE ... (14.98)	Exitos En 2 Tiempos		16
52	40	45	[illegible]	LOS TEMERARIOS / AFG SIGMA/FONOVISA 352162/UG (12.98)	Recuerdos Del Alma		1
53	RE-ENTRY		[illegible]	K-PAZ DE LA SIERRA / DISA 720910/UG (...98)	Conquistando Corazones	○	6
54	68	51	[illegible]	EL POTRO DE SINALOA / MACHETE 00A487 (11.98)	Los Mejores Corridos	○	51
55	47	48	12	YURIDIA / SONY BMG NORTE 17565 (14.98)	Entre Mariposas		13
56	53	54	[illegible]	ALIADOS DE LA SIERRA / ASL 730078/MACHETE (10.98)	Con Los Ojos Cerrados		5
57	54	49	4	LOS BUKIS / FONOVISA 3..190/UG (5.98)	Epoca Dorada		43
58	50	44	[illegible]	LOS TEMERARIOS / DISA 7293../UG (5.98)	Epoca Dorada		42
59	61	52	[illegible]	RAMON AYALA Y SUS BRAVOS DEL NORTE / FREDDIE 1990 (7.98)	Cruzando Fronteras		23
60	49	50	[illegible]	GLORIA ESTEFAN / BURGUNDY 09155/SONY BMG NORTE (17.98)	90 Millas		1
61	59	47	14	EL POTRO DE SINALOA / MACHETE 010337 (11.98)	El Primer Tiempo		30
62	73	70	[illegible]	DON OMAR / VI 006662/MACHETE (15.98)	King Of Kings	●	1
63	64	55	4	CONJUNTO PRIMAVERA / FONOVISA 353491/UG (5.98)	Epoca Dorada		55
64	RE-ENTRY		[illegible]	VARIOUS ARTISTS / MACHETE 009902 (12.98)	Bachata: Simply The Best		32
65	RE-ENTRY		[illegible]	TIERRA CALI / VENEMUSIC 653210/UNIVERSAL LATINO (13.98 CD/DVD) +	Enamorado De Ti: Edicion Especial		23
66	51	58	[illegible]	ROCIO DURCAL / DISCOS 605 16118/SONY BMG NORTE (14.98) +	Canta A Mexico		10
67	71	-	16	JOSE ALFREDO JIMENEZ / SONY BMG NORTE 0N009 (10.98)	Tesoros De Coleccion: 30 Grandes Canciones		55
68	72	-	[illegible]	LOS TIGRES DEL NORTE / FONOVISA ... (12.98)	Herencia Musical: 20 Corridos Prohibidos		7
69	RE-ENTRY		[illegible]	DON OMAR / VI ...4/MACHETE (18.98)	King Of Kings Live		16
70	82	67	[illegible]	VARIOUS ARTISTS / MOCK & ROLL 60201/SONY BMG NORTE (13.98)	30 Bachatas Pegaditas: Lo Nuevo Y Lo Mejor 2007		26
71	RE-ENTRY		[illegible]	EL CHAPO DE SINALOA / DISA 724116/UG (12.98)	Te Va A Gustar		3
72	RE-ENTRY		[illegible]	EL TRONO DE MEXICO / SKALONA 00..32/UNIVERSAL LATINO (11.98)	Fuego Nuevo		13
73	66	57	[illegible]	MAZIZO MUSICAL / UNIVISION 3..180/UG (5.98)	Linea De Oro: Loco Por Ti...		31
74	RE-ENTRY		[illegible]	LOS CAMINANTES / SONY BMG NORTE 05302 (12.98) +	La Historia... Lo Mas Chulo, Chulo, Chulo		2
75	56	-	[illegible]	LIBERACION / DISA 721108/UG (11.98)	En Vivo: El Regreso		56

AIRPLAY SOURCE: BDS
SALES DATA COMPILED BY: nielsen BDS / nielsen SoundScan
AIRPLAY KEMATRIX: Points of 30 - 44 = 100, 15 minutes of 5,000 = 1 point, 45 minutes of 5,000 = 2 points, respectively, and proportionately more and fewer points for other values. Chart is based on 25 Spanish-language formats, representing Mexican, Tropical, Tejano, Contemporary Christian, Regional Mexican, Alternative, Rock, Urban, Pop, Top 40, Adult Contemporary, Adult Alternative, Country, and Hot Adult Contemporary. Rules and methods at billboard.com/bbcharts/rules.

Billboard LATIN DANCE

MAR 8 2008

LATIN AIRPLAY

POP

THIS WEEK	LAST WEEK	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	1	**GOTAS DE AGUA DULCE** JANET (UNIVISION / LATINO)
2	6	**DONDE ESTAN CORAZON** ENRIQUE IGLESIAS (INTERSCOPE / LATINO)
3	3	**ME ENAMORA** JUANES (UNIVISION / LATINO)
4	4	**QUÁLA PUEDERA BORRARTE** MANA (WEA LATINA / LATINO)
5	7	**TODO CAMBIO** CAMILA (EMI GMG NORTE)
6	5	**YO QUIERO** CAMILA (EMI GMG NORTE)
7	12	**ALGUIEN SOY YO** ENRIQUE IGLESIAS (INTERSCOPE / UNIVERSAL LATINO)
8	9	**NO PUEDO OLVIDARLA** MARCO ANTONIO SOLIS (FONOVISA)
9	11	**POR AMARTE** PEPE AGUILAR (EMI TEMPO)
10	8	**CONTEO REGRESIVO** GILBERTO SANTA ROSA (SONY BMG NORTE)
11	13	**CON MI SOLEDAD** JUAN (FONOVISA)
12	14	**HALCANZABLE** RBD (EMI TELEVISA)
13	15	**SOY SOLO UN SECRETO** ALEJANDRO GUZMAN (EMI TELEVISA)
14	17	**COMIENZO DEL FINAL** PRESUMIDO (WARNER LATINA)
15	16	**LA TRAVESIA** JUAN LUIS GUERRA 4.40 (SM / TELEVISA)

RHYTHM

THIS WEEK	LAST WEEK	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	1	**TE QUIERO** FLEX (SM / TELEVISA)
2	2	**SOY IGUAL QUE TU** ALEXIS & FIDO (SONY BMG NORTE)
3	3	**PERDONAME** LA FACTORIA (UNIVERSAL LATINO)
4	4	**THE ANTHEM** PITBULL FEATURING LIL JON (TRAFFIC ARTISTS TVT)
5	5	**DONDE ESTAN CORAZON** ENRIQUE IGLESIAS (WEA LATINA)
6	6	**SEXY MOVIMIENTO** WISIN & YANDEL (PRIMERA)
7	7	**POR TI BABY** A.B. QUINTANILLA III PRESENTA KUMBIA ALL STARS FEAT. FLEX (EMI TELEVISA)
8	8	**EL PERDEDOR** DAVENTONA (TRIBUNA LATINA)
9	9	**LET'S DO IT** JOSELO & RANDY (WARNER LATINA)
10	10	**NO ME DIGAS QUE NO** STEVE FEGUMAN AGRUPAME (LA LATINO / UNIVISION)
11	11	**MIS DIAS SIN TI** B.A.M. & ADAM (UNIVERSAL LATINO)
12	12	**AHORA ES** WISIN & YANDEL (MACHETE)
13	13	**TON TON TON** NICKY JAM FEATURING N.A.M. & KEVIN J (PRIMA / UNIVERSAL LATINO)
14	14	**LOW** FLO RIDA FEATURING T-PAIN (POE BOY / ATLANTIC)
15	15	**FASHION CIRL** JADIEL (TRIBUNA)

LATIN ALBUMS

POP

THIS WEEK	LAST WEEK	TITLE / ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	**CAMILA** CAMILA (EMI GMG NORTE)
2	2	**MARCO ANTONIO SOLIS** LA HUELLA - COLECCION (FONOVISA)
3	3	**JUANES** LA VIDA... ES UN MINUTO (UNIVERSAL LATINO)
4	4	**MANA** ¿DONDE ESTAMOS? (WARNER LATINA)
5	5	**JUAN GABRIEL & ANA GABRIEL** LOS GABRIEL - EMPLEADOS DE AMOR (EMI / BDS/SONY BMG NORTE)
6	6	**ALEJANDRO FERNANDEZ** 17 ANOS DE EXITOS (SONY / BDS/SONY BMG NORTE)
7	10	**GRUPO NUEVA VIDA** HOLANDES CANTOS HELADOSOS (MELTMUSIC)
8	8	**IMPERIO DEBER CERO** (FIRE TELEVISA)
9	9	**ANDRÉS BOCELLI** LO MEJOR DE ANDREA BOCELLI VIVIRE (SUGAR/SONY/UNIVERSAL LATINO)
10	13	**VARIOS ARTISTS** ROLLIN LATINO SOMA DEL CONTRAGO MIXED BY DEEP DISH/PRIMARY DISH (SONY)
11	11	**VARIOUS ARTISTS** TOP LATINO VOL 1 (RHYCODE / BDS/SONY BMG NORTE)
12	12	**SIN BANDERA** MASTER MIXTURE (BDS/SONY BMG NORTE)
13	14	**YURIDIA** CAPITAL BANDA (SONY BMG NORTE)
14	15	**ROCIO DURCAL** CARTA A DIOS (RHYCODE / BDS/SONY BMG NORTE)
15	17	**JOSE JOSE** EL PRINCIPE Y EL MALDITO (RHYCODE / BDS/SONY BMG NORTE)

RHYTHM

THIS WEEK	LAST WEEK	TITLE / ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	**FLEX** TE QUIERO (INTERNICIO/SGAD/EMI TELEVISA)
2	2	**WISIN & YANDEL** WISIN VS. YANDEL, LOS EXTRAORDINARIOS (MACHETE)
3	3	**IVY QUEEN** SENTIMENTO (UNIVISION/LA)
4	4	**DON OMAR** KING OF KINGS (VI/MACHETE)
5	5	**DON OMAR** KING OF KINGS LIVE (VI/MACHETE)
6	6	**DADDY YANKEE** EL CARTEL: THE BOSS (EL CARTEL/INTERSCOPE/EGA)
7	7	**ALEXIS & FIDO** SUPERNATURAL (SONY BMG NORTE)
8	8	**TITO "EL BAMBINO"** EL ARTISTA (VI/MACHETE)
9	9	**LA FACTORIA** LA FACTORIA (UNIVERSAL LATINO)
10	10	**CALLE 13** RESISTARE Y RESISTARE (PTPM) (SONY BORDER)
11	11	**JOVELL & RANDY** MEJOR CANCION DEL MUNDO (WARNER LATINA)
12	12	**LUNY TUNES & TAINY** MAS FUERTE (UNIVERSAL LATINO / MACHETE)
13	13	**VARIOS ARTISTS** LOS VIDENTES: WILD WILD BEASTS (VI/ MACHETE)
14	14	**AVWID** GREATEST EXITOS (MEDIA/NEIRO UNIVISION/LA)
15	15	**DON** THE PERFECT MELODY (SAHN/GMG/CMG/UNIVERSAL)

REGIONAL MEXICAN

POP

THIS WEEK	LAST WEEK	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	1	**TE LLORE** CONJUNTO PRIMAVERA (FONOVISA)
2	2	**SOBRE MIS PIES** LA ARROLLADORA BANDA EL LIMON (TRIBA/FONOVISA)
3	3	**SI TE AGARRAN LAS GANAS (CIERRA LOS OJOS)** EL CHAPO DE SINALOA (EMI LATIN)
4	4	**UN BUEN PERDEDOR** LA ROJA, WEB Y FRANCO DE VITA (FONOVISA)
5	5	**ESTOS CELOS** DIEGO VERDAGUER (SONY BMG NORTE)
6	6	**TE QUIERO MUCHO** CRISTALES (EMI)
7	7	**RUMBO AL SUR** LOS TUCANES DE TIJUANA (UNIVERSAL)
8	8	**EL VASO DERRAMA** EL POTRO DE SINALOA (EMI LATIN)
9	9	**POR QUIEN ME DEJAS** LOS CRIADORES DEL PARTIDO (FEAT. CONJUNTO DE ALFREDO RAMIREZ) (CONTRABANDO / BDS/SONY BMG NORTE)
10	10	**CHUY Y MAURICIO** EL POTRO DE SINALOA (EMI LATIN)
11	11	**PAZ EN ESTE AMOR** FIDEL RUEDA (BFS/FIDEL)
12	12	**SI TU TE VAS** BETO Y SUS CANADOS (FONOVISA)
13	13	**LA RATA FLACA** LA AUTENTICA DE JERIEL (FONOVISA)
14	14	**COMO EN LOS BUENOS TIEMPOS** GRUPO MONTEZ DE DURANGO (FONOVISA)
15	15	**YA NUNCA MAS** PEPE AGUILAR (EMI TEMPO)

RHYTHM

THIS WEEK	LAST WEEK	TITLE / ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	**K-PAZ DE LA SIERRA** EN MI VIEJO EL AGUSTINAMO (UNIVERSAL LATINO)
2	2	**VICENTE FERNANDEZ** PARA SIEMPRE (SONY BMG NORTE)
3	3	**K-PAZ DE LA SIERRA** CARNE DE TIGRE (UNIVERSAL LATINO)
4	4	**LOS CRIADORES DEL PARTIDO (ENSAMBLE DE ALFREDO RAMIREZ CUESTA MONTEZUMA Y ARMANDO)** CONJUNTO PRIMAVERA (EMI GRAMAS DE VERANO / BDS/SONY BMG NORTE)
5	5	**VICENTE FERNANDEZ** 20 EXITOS DE ORO (SONY BMG NORTE)
6	6	**LOS CUATES DE SINALOA** PUERTA CERRADA (EMI LATIN)
7	7	**K-PAZ DE LA SIERRA** 15 AUTENTICOS EXITOS (UNIVERSAL LATINO)
8	8	**LOS TIGRES DEL NORTE** 25 AÑOS (EMI LATIN)
9	9	**LOS TUCANES DE TIJUANA** 30 PEGADITAS: PUROS CORRIDOS Y RANCHERAS (UNIVERSAL LATINO)
10	10	**LA ARROLLADORA BANDA EL LIMON** LA HISTORIA DE LA ARROLLADORA (FONOVISA / BDS/SONY BMG NORTE)
11	11	**LOS TUCANES DE TIJUANA** 20 ANIVERSARIO (UNIVERSAL LATINO)
12	12	**ALACRANES MUSICAL, MARIA Y DESPERADO** ALACRANES MUSICAL, MARIA Y DESPERADO (FONOVISA)
13	13	**EL CHAPO DE SINALOA** 15 AUTENTICOS EXITOS (EMI LATIN)
14	14	**BRONCO / LOS BUKIS / LOS TEMERARIOS** BRONCO (EMI LATIN)
15	15	**The chart reprints call 646.654.4633**

HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	2	7	**PIECE OF ME** BRITNEY SPEARS (JIVE/ZOMBA)
2	3	6	**TOGETHER** BOB SINCLAR & KEVIN EDWARDS (VELOUR/SOUBRI/JIVE/TOMMY BOY)
3	4	7	**FEEDBACK** JANET (DEJA VU/STARS)
4	5	7	**THE BOSS** KRISTINE W (TVT/ADM)
5	6	7	**IT DOESN'T LIKE MUCH** SARAH BETTENCOURT (REDULE)
6	7	7	**AMAZING** CELLER (ATLANTIC)
7	10	7	**HOT SHOT** KAREN TORING (RE/MAX/ROCK)
8	9	6	**GORGEOUS** CHICA VAMPIRO (WARNER/ BMG)
9	12	9	**HOW FAR WE'VE COME** MATCHBOX TWENTY (RCA / SONY BMG)
10	13	10	**JUST FINE** MARY J. BLIGE (MCA/MARK KILPATRICK/INTERSCOPE)
11	9	12	**GIVE IT ALL YOU GOT** LUCIANA FEAT. CHRIS WILLIS (JIVE/LABEL/TOMMY BOY)
12	14	7	**BEAUTIFUL** SARAH BRIGHT (ATTENTION)
13	16	5	**GET THIS PARTY STARTED** SHIRLEY MANSON (MUSIC/ROCK)
14	17	5	**GIVE IT** X-PRESS 2 (DEEP LABEL/TOMMY BOY)
15	8	14	**THE GIRL YOU LOST TO COCAINE** 50 CENT (FIFTY / CRACK EMI)
16	11	12	**LOVE 08** ERIKA MARTIN (MELTMUSIC)
17	18	7	**UNTIL THE END OF TIME** JUSTIN TIMBERLAKE DUET WITH BEYONCE (JIVE/ZOMBA)
18	19	7	**CHAINED LIFE** VICK LAZARD (BANG!/ATLANTIC)
19	21	7	**WITH EVERY HEARTBEAT** ROBYN (KONICHIWA/INTERSCOPE/EGA) LASCOPE
20	17	14	**BREAKING DISHES** RIHANNA (DEJA VU/STARS)
21	23	7	**LET GO** THE AVA SYN, FEATURING REA GARVEY (MUTE)
22	13	12	**LOVE LIKE THIS** MARIA NOVOTNY FEAT. BUM ADMISSION (PROMODISC/CPC)
23	25	6	**MY LIFE AGAIN** JAPHIN (MUSIC/ROCK)
24	33	3	**I GOT A FEELIN** NICK CARVERS FEATURING JEANNI FRACY (RCD2/INT)
25	29	4	**BESITO PA TI** LA LUPE (MUSICA TAPATIA)

TOP ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST (IMPRINT / TITLE / NUMBER / DISTRIBUTING LABEL)
1	1	4	**HANNAH MONTANA** HANNAH MONTANA (WALT DISNEY/WALT DISNEY RECORDS)
2	3	5	**VARIOUS ARTISTS** DJ TIESTO TRANCE VOL 11 (ATLANTIC)
3	2	7	**DJ SKRIBBLE** TOTAL DANCE 2008 (TOTAL DISTRIBUTION/ SO 2000 / SHRINK)
4	5	27	**VARIOUS ARTISTS** NON-STOPS: MUSICAL / NON-STOP DANCE FIRST CHOICE (NON-STOP)
5	6	27	**M.I.A.** KALA (XL RECORDINGS/ SONY BMG/ INDIA)
6	7	7	**VARIOUS ARTISTS** PULSE - PLATINUM EDITION (DALTON / 8 TRU 89179)
7	8	7	**HOT CHIP** MADE IN THE DARK (EMI / 0094 / ASTRALWERKS)
8	9	7	**DAFT PUNK** ALIVE 2007 (EMI / 0094)
9	11	7	**METRO STATION** METRO STATION (EMI / 0094 / 19127)
10	13	18	**PAUL OAKENFOLD** GREATEST HITS & REMIXES / PRIMITIVE (TIESTO / 1600 LISTAN)
11	10	18	**TREVOR SIMPSON & CATO K** JUNE 2000 (TOTAL / 1600 LISTAN)
12	12	45	**JUSTICE** CROSS / ENREGISTREMENT PARADIS/VICE
13	15	46	**LCD SOUNDSYSTEM** SOUND OF SILVER / DFA (ATLANTIC / EMPIRE)
14	14	14	**NINE INCH NAILS** TOUR EP (INTERSCOPE / 0093317-0824)
15	16	59	**MORCHEEBA** DEEP DEEP (EMI / 0094 / 0093317)
16	14	14	**GORILLAZ** DEMON DAYS (EMI / 0094 / 0093317)
17	17	67	**DEPECHE MODE** THE BEST OF DEPECHE MODE VOL. 1 (MUTE/SONY) LASCOPE/EGA
18	19	7	**TIESTO** IN SEARCH OF SUNRISE 6 (ATLANTIC / 0094 / 0093317)
19	20	7	**SUPREME BEINGS OF LEISURE** THE PERFECT SUPER (0093317)
20	21	7	**AMAZING** STANDBYMAN / 19 TAX 530 (METROPOLIS)
21	22	13	**STEVE AOKI** FLOWERS AND MOTORS (DIM MAK/ 0094 / 0093317)
22	23	5	**ARMIN VAN BUUREN** UNIVERSAL RELIGION (VIVA / LUCIA 0021)
23	24	5	**DJ ALAN VAN DYK** DJ METRICH MIXTE (MIXE)
24	25	45	**TIESTO** ELEMENTS OF LIFE (ANGEL MUSIC / 0093 / 0094)
25	23	3	**THE CHART REPRINTS CALL** UNIVERSAL RELIGION (VIVA / LUCIA 0021)

HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE / ARTIST (IMPRINT / NUMBER / PROMOTION LABEL)
1	2	11	**LET ME THINK ABOUT IT** FAITH EVANS (BAD BOY/ATLANTIC/ 0093317-0824)
2	1	12	**WHAT HURTS THE MOST** BEGAWAN (BEGAWAN)
3	3	6	**I CAN'T HELP MYSELF** BELLAPHUNK FEATURING SOPHIA MAY (NERVOUS)
4	4	7	**ANTHEM** PULS A PITBULL FEATURING ERIC LUMBERG (VIAGRA)
5	5	7	**RISE UP** THIEL LAMBER (WAY DANCE)
6	6	7	**BABY WHEN THE LIGHT** SAMI CHEYN WITH STEVE ANGELLO FEAT. GLO (PERFECTDISCO.PRM)
7	7	7	**FEEDBACK** JANET (DEJA VU/STARS)
8	8	7	**STARS** ZIMMA (ARIVE ME RECORDS)
9	9	7	**JUST FINE** MARY J. BLIGE (MCA/MARK KILPATRICK/INTERSCOPE)
10	9	11	**CALABRIA 2008** DAVID PARFITT/MARIA MARLOW (ETA)
11	11	17	**UNTIL THE END OF TIME** JUSTIN TIMBERLAKE DUET WITH BEYONCE (JIVE/ZOMBA)
12	12	6	**LOVE HAS GONE** CHRISTOPHER S. MORRISON (FEDERIK/WALTER)
13	13	5	**NOW YOU'RE GONE** SUGARBOMB (ULTRA)
14	14	23	**IN MY ARMS** KYLIE (EMI)
15	15	19	**TOGETHER** BOB SINCLAR & KEVIN EDWARDS (VELOUR/SOUBRI/LABEL/TOMMY BOY)
16	16	24	**PIECE OF ME** BRITNEY SPEARS (JIVE / ZOMBA)
17	17	10	**LOVE LIKE THIS** MARIA NOVOTNY FEAT. BUM ADMISSION (PROMODISC/CPC)
18	18	18	**WITH EVERY HEARTBEAT** ROBYN (KONICHIWA/INTERSCOPE/EGA) LASCOPE
19	19	7	**SENSUAL SEDUCTION** SNOOP DOGG (TRIGG/LITTLE SWEETIE/INTERSCOPE)
20	21	11	**AMAZING** BEAU WANDER (RCD2)
21	22	5	**HANDLE ME** ROBYN KONICHIWA/CHERRYTREE/INTERSCOPE)
22	23	5	**APOLOGIZE** TIMBALAND (MOSMUSIC/ LOS/ITUNES/ROCKFIDENTIFIED/CPC)
23	24	5	**YOU DON'T KNOW** STONEBRIDGE STONEY BOY/ARANDA/ASTRAL
24	25	5	**CAN'T STOP** SEPTEMBER (RCD2)
25	25	5	**ROUND & ROUND** MISCHA DANIELS (UNIVOX)

MAR 8 2008 HITS OF THE WORLD Billboard

JAPAN — ALBUMS

(SOUNDSCAN JAPAN) FEBRUARY 29, 2008

This Week	Last Week	Artist	Title / Label
1	NEW	THE BRILLIANT GREEN	COMPLETE SINGLE COLLECTION 97-08(FIRST) DEFSTAR
2	1	IKIMONO GAKARI	LIFE ALBUM EPIC
3	NEW	ACID BLACK CHERRY	BLACK LIST (CD/DVD A) AVEX TRAX
4	NEW	ACID BLACK CHERRY	BLACK LIST (CD/DVD B) AVEX TRAX
5	NEW	YUNA ITO	WISH (FIRST LTD VERSION) SONY
6	2	M-FLO	AWARD SUPERNOVA - LOVES BEST (CD/DVD) AVEX TRAX
7	NEW	KURURI	PHILHARMONIC OR DIE VICTOR
8	4	VARIOUS ARTISTS	AI NO UTA UNIVERSAL
9	5	VARIOUS ARTISTS	LOVELY! CUTE & SWEET J-BALLADS WARNER
10	NEW	THE BRILLIANT GREEN	COMPLETE SINGLE COLLECTION 97-08 DEFSTAR

UNITED KINGDOM — ALBUMS

(THE OFFICIAL UK CHARTS CO.) FEBRUARY 04, 2008

This Week	Last Week	Artist	Title / Label
1	NEW	THE FEELING	JOIN WITH US ISLAND
2	2	NICKELBACK	ALL THE RIGHT REASONS ROADRUNNER
3	14	AMY WINEHOUSE	BACK TO BLACK DELUXE EDITION ISLAND
4	22	MARK RONSON	VERSION COLUMBIA
5	9	MIKA	LIFE IN CARTOON MOTION CASABLANCA/ISLAND
6	3	MICHAEL JACKSON	THRILLER 25TH ANNIVERSARY EDITION LEGACY/EPIC
7	4	ADELE	19 XL
8	1	JACK JOHNSON	SLEEP THROUGH THE STATIC BRUSHFIRE/UNIVERSAL
9	NEW	JONATHAN ANSELL	TENOR AT THE MOVIES UCJ
10	11	RIHANNA	GOOD GIRL GONE BAD SRP/DEF JAM

GERMANY — ALBUMS

(MEDIA CONTROL) FEBRUARY 26, 2008

This Week	Last Week	Artist	Title / Label
1	1	AMY WINEHOUSE	BACK TO BLACK ISLAND
2	NEW	WISE GUYS	FREI PAV
3	NEW	BUSHIDO	7 ERSGUTERJU
4	3	LEONA LEWIS	SPIRIT SYCO
5	7	ICH + ICH	VOM SELBEN STERN UNIVERSAL
6	8	JACK JOHNSON	SLEEP THROUGH THE STATIC BRUSHFIRE/UNIVERSAL
7	4	SOUNDTRACK	KEINOHRHASEN INTERSCOPE
8	2	MICHAEL JACKSON	THRILLER 25TH ANNIVERSARY EDITION SONY BMG
9	5	LENNY KRAVITZ	IT IS TIME FOR A LOVE REVOLUTION VIRGIN
10	12	JAMES BLUNT	ALL THE LOST SOULS SOULFOOD

EURO DIGITAL SONGS

(NIELSEN SOUNDSCAN INTERNATIONAL) MARCH 8, 2008

This Week	Last Week	Title	Artist / Label
1	1	MERCY	DUFFY A&M
2	3	DON'T STOP THE MUSIC	RIHANNA SRP/DEF JAM
3	6	WHAT'S IT GONNA BE	H TWO O FEAT. PLATNUM HARD2BEAT/MINISTRY OF SOUND
4	4	BLEEDING LOVE	LEONA LEWIS SYCO
5	2	ROCKSTAR	NICKELBACK ROADRUNNER
6	7	APOLOGIZE	TIMBALAND FEAT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE
7	5	NOW YOU'RE GONE	BASSHUNTER HARD2BEAT/MINISTRY OF SOUND
8	6	CHASING PAVEMENTS	ADELE XL
9	10	STOP AND STARE	ONEREPUBLIC MOSLEY/INTERSCOPE
10	15	VALERIE	AMY WINEHOUSE ISLAND
11	8	SUN GOES DOWN	DAVID JORDAN ZTT/MERCURY
12	12	NO ONE	ALICIA KEYS MBK/J
13	11	PIECE OF ME	BRITNEY SPEARS JIVE/ZOMBA
14	19	WORK	KELLY ROWLAND MUSIC WORLD/COLUMBIA
15	16	REHAB	AMY WINEHOUSE ISLAND
16	18	CRANK THAT (SOULJA BOY)	SOULJA BOY TELL'EM COLLIPARK/INTERSCOPE
17	NEW	WOW	KYLIE MINOGUE PARLOPHONE
18	NEW	LOW	FLO RIDA FEAT. T-PAIN POE BOY/ATLANTIC
19	19	BACK TO BLACK	AMY WINEHOUSE ISLAND
20	NEW	SCREAM	TIMBALAND FEAT. KERI HILSON & NICOLE SCHERZINGER MOSLEY/BLACKGROUND/INTERSCOPE

FRANCE — ALBUMS

(SNEP/IFOP/TITE-LIVE) FEBRUARY 26, 2008

This Week	Last Week	Artist	Title / Label
1	1	MICHAEL JACKSON	THRILLER 25TH ANNIVERSARY EDITION LEGACY/EPIC
2	5	VOX ANGELI	VOX ANGELI RCA
3	8	RENAN LUCE	REPENTI BARCLAY
4	2	AMY WINEHOUSE	BACK TO BLACK ISLAND
5	4	CHRISTOPHE MAE	MON PARADIS WARNER
6	21	THOMAS DUTRONC	COMME UN MANOUCHE SANS GUITARE ULM
7	11	YAEL NAIM	YAEL NAIM TOT OU TARD
8	3	CALI	L'ESPOIR EMI
9	16	JENIFER	LUNATIQUE MERCURY
10	6	BERNARD LAVILLIERS	SAMEDI SOIR A BEYROUTH BARCLAY

AUSTRALIA — ALBUMS

(ARIA) FEBRUARY 24, 2008

This Week	Last Week	Artist	Title / Label
1	1	JACK JOHNSON	SLEEP THROUGH THE STATIC BRUSHFIRE/UNIVERSAL
2	2	MICHAEL JACKSON	THRILLER LEGACY/EPIC
3	4	LEONA LEWIS	SPIRIT SYCO
4	7	RIHANNA	GOOD GIRL GONE BAD SRP/DEF JAM
5	3	K.D. LANG	WATERSHED NONESUCH
6	NEW	SIMPLE PLAN	SIMPLE PLAN ATLANTIC
7	9	AMY WINEHOUSE	BACK TO BLACK ISLAND
8	10	THE VERONICAS	HOOK ME UP WARNER
9	6	SOUNDTRACK	JUNO RHINO
10	5	MATCHBOX TWENTY	EXILE ON MAINSTREAM ATLANTIC

CANADA — ALBUMS

(NIELSEN BDS/SOUNDSCAN) MARCH 8, 2008

This Week	Last Week	Artist	Title / Label
1	1	JACK JOHNSON	SLEEP THROUGH THE STATIC BRUSHFIRE/UNIVERSAL
2	2	SIMPLE PLAN	SIMPLE PLAN LAVA/ATLANTIC/WARNER
3	3	CITY AND COLOUR	BRING ME YOUR LOVE DINE ALONE
4	NEW	THE TREWS	NO TIME FOR LATER THE BUMSTEAD/UNIVERSAL
5	5	VARIOUS ARTISTS	2008 GRAMMY NOMINEES GRAMMY/HIP-O/UME/UNIVERSAL
6	10	SOUNDTRACK	STEP UP 2: THE STREETS ATLANTIC/WARNER
7	8	K.D. LANG	WATERSHED NONESUCH/WARNER
8	4	AMY WINEHOUSE	BACK TO BLACK ISLAND/UNIVERSAL
9	7	LA COMPAGNIE CREOLE	25 ANS DE SUCCES XXL/DEP
10	6	SOUNDTRACK	JUNO FOX/RHINO/WARNER

ITALY — ALBUMS

(FIMI NIELSEN) FEBRUARY 25, 2008

This Week	Last Week	Artist	Title / Label
1	1	POOH	BEAT REGENERATION ATLANTIC
2	2	JOVANOTTI	SAFARI MERCURY
3	7	AMY WINEHOUSE	BACK TO BLACK ISLAND
4	5	GIANNA NANNINI	GIANNA BEST POLYDOR
5	3	LENNY KRAVITZ	IT IS TIME FOR A LOVE REVOLUTION VIRGIN
6	8	EROS RAMAZZOTTI	E2 ARIOLA
7	6	MICHAEL JACKSON	THRILLER 25TH ANNIVERSARY EDITION LEGACY/EPIC
8	4	VAN DE SFROOS DAVIDE	PICA! TARANTINUS
9	9	LIGABUE	PRIMO TEMPO WARNER BROS
10	11	BAUSTELLE	AMEN ATLANTIC

SPAIN — ALBUMS

(PROMUSICAE MEDIA) FEBRUARY 27, 2008

This Week	Last Week	Artist	Title / Label
1	2	AMY WINEHOUSE	BACK TO BLACK ISLAND
2	4	MICHAEL JACKSON	THRILLER 25TH ANNIVERSARY EDITION LEGACY/EPIC
3	3	MIGUEL BOSE	PAPITO CAROSELLO
4	1	SERGIO DALMA	A BUENA HORA UNIVERSAL
5	5	SERRAT/SABINA	DOS PAJAROS DE UN TIRO SONY BMG
6	6	FITO Y LOS FITIPALDIS	POR LA BOCA VIVE EL PEZ DRO
7	14	PORTA	EN BOCA DE TANTOS UNIVERSAL
8	8	JUANES	LA VIDA ES UN RATICO UNIVERSAL
9	23	AMY WINEHOUSE	FRANK ISLAND
10	15	RIHANNA	GOOD GIRL GONE BAD SRP/DEF JAM

MEXICO — ALBUMS

(AMPROFON) FEBRUARY 28, 2008

This Week	Last Week	Artist	Title / Label
1	1	VICENTE FERNANDEZ	PARA SIEMPRE UNIVERSAL
2	2	ALEJANDRO FERNANDEZ	15 ANOS DE EXITO SONY BMG
3	3	HEROES DEL SILENCIO	TOUR 2007 EMI TELEVISA
4	5	EMMANUEL	RETRO EN VIVO UNIVERSAL
5	6	PANDA	SINFONIA SOLEDAD WARNER
6	4	NIGGA	TE QUIERO EMI
7	9	SARAH BRIGHTMAN	SYMPHONY MANHATTAN
8	7	MIGUEL BOSÇ	PAPITOUR CAROSELLO
9	8	JOAN MANUEL SERRAT/JOAQUIN SABINA	DOS PAJAROS DE UN TIRO SONY BMG
10	12	YURIDIA	ENTRE MARIPOSAS SONY BMG

EURO DIGITAL SPOTLIGHT SPAIN — DIGITAL SONGS

(NIELSEN SOUNDSCAN INTERNATIONAL) MARCH 8, 2008

This Week	Last Week	Title	Artist / Label
1	6	DON'T STOP THE MUSIC	RIHANNA SRP/DEF JAM
2	2	CUANDO AMANECE	ESTOPA SONY BMG
3	1	PARA TI SERIA	NEK WARNER
4	10	REHAB	AMY WINEHOUSE ISLAND
5	7	SAY IT RIGHT	NELLY FURTADO MOSLEY/GEFFEN
6	5	DESTINATION CALABRIA	ALEX GAUDINO FT. CRYSTAL WATERS DATA
7	3	NO ESTAMOS SOLOS (NON SIAMO SOLI)	EROS RAMAZZOTTI & RICKY MARTIN ARIOLA
8	RE	PA MADRID	EL BARRIO SENADOR
9	9	PAPELES MOJADOS	CHAMBAO SONY BMG
10	RE	NADA QUE PERDER	CONCHITA EMI

SWITZERLAND — SINGLES

(MEDIA CONTROL) FEBRUARY 27, 2008

This Week	Last Week	Title	Artist / Label
1	1	BLEEDING LOVE	LEONA LEWIS SYCO
2	2	APOLOGIZE	TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE
3	3	MY MAN IS A MEAN MAN	STEFANIE HEINZMANN [illegible]
4	4	EIN STERN (DER DEINEN NAMEN TRAGT)	DJ OETZI/NIK P POLYDOR
5	6	NEW SOUL	YAEL NAIM WARNER

SWITZERLAND — ALBUMS

This Week	Last Week	Artist	Title / Label
1	3	AMY WINEHOUSE	BACK TO BLACK ISLAND
2	1	LENNY KRAVITZ	IT IS TIME FOR A LOVE REVOLUTION VIRGIN
3	5	LEONA LEWIS	SPIRIT SYCO
4	2	MICHAEL JACKSON	THRILLER 25TH ANNIVERSARY EDITION LEGACY/EPIC
5	4	JACK JOHNSON	SLEEP THROUGH THE STATIC BRUSHFIRE/UNIVERSAL

FINLAND — SINGLES

(YLE) FEBRUARY 27, 2008

This Week	Last Week	Title	Artist / Label
1	NEW	OF SACRIFICE, LOSS AND REWARD	KIUAS SPINEFARM
2	1	MUN KOTI EI OO TAALLA	CHISU HMC
3	NEW	HUOMISEN KYYNEL	ISLA GRANT [illegible]
4	NEW	LIVING FOR TOMORROW	RANDOM EYES BULLROSER RECORDS
5	NEW	NIL RECURRING	PORCUPINE TREE PEACEVILLE

FINLAND — ALBUMS

This Week	Last Week	Artist	Title / Label
1	1	STAM1NA	RAJA SAKARA
2	2	LAURI TAHKA & ELONKERJUU	TUHANNEN RIEMUS UNIVERSAL
3	4	HERRA YLPPO & IHMISET	SATA VUOTTA COLUMBIA
4	6	KAUKO ROYHKA & RIKU MATTILA	KAUKO ROYHKA & RIKU MATTILA RAHKA
5	3	NIGHTWISH	DARK PASSION PLAY SPINEFARM

POLAND — ALBUMS

(ZWIAZEK PRODUCENTOW AUDIO VIDEO) FEBRUARY 22, 2008

This Week	Last Week	Artist	Title / Label
1	1	VARIOUS ARTISTS	THE BEST LOVE... EVER! POMATON
2	3	FEEL	FEEL GORDO
3	2	LENNY KRAVITZ	IT IS TIME FOR A LOVE REVOLUTION VIRGIN
4	6	MICHAEL JACKSON	THRILLER 25TH ANNIVERSARY EDITION LEGACY COLUMBIA
5	10	AMY WINEHOUSE	BACK TO BLACK ISLAND
6	8	VARIOUS ARTISTS	PO POLSKU O MILOSCI WARNER
7	15	PINNAWELA	SOULAHILI PENGUIN
8	22	VARIOUS ARTISTS POL	RMF FM NAJLEPSZA MUZYKA PO POLSKU 2 IZABELIN
9	5	ANDREA BOCELLI	VIVERE UNIVERSAL
10	4	HEY	MTV UNPLUGGED QL

WALLONIA — SINGLES

(MAHASZ) FEBRUARY 27, 2008

This Week	Last Week	Title	Artist / Label
1	1	PARLE A MA MAIN	FATAL BAZOOKA FT YELLE ET CHRI UP
2	3	NEW SOUL	YAEL NAIM TOT OU TARD
3	4	DON'T STOP THE MUSIC	RIHANNA SRP/DEF JAM
4	2	ALIVE!	MONDOTEK MERCURY
5	5	APOLOGIZE	TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE

WALLONIA — ALBUMS

This Week	Last Week	Artist	Title / Label
1	1	MICHAEL JACKSON	THRILLER 25TH ANNIVERSARY EDITION LEGACY/EPIC
2	5	RENAN LUCE	REPENTI BARCLAY
3	4	CHRISTOPHE MAE	MON PARADIS WARNER
4	2	GIRLS IN HAWAII	PLAN YOUR ESCAPE 62TV
5	7	AMY WINEHOUSE	BACK TO BLACK ISLAND

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EUROCHARTS

SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. FEBRUARY 27, 2008

THIS WEEK	LAST WEEK	TITLE / ARTIST / LABEL
1	2	BLEEDING LOVE LEONA LEWIS SYCO
2	1	APOLOGIZE TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE
3	4	NEW SOUL YAEL NAIM TOT OU TARD
4	7	MERCY DUFFY A&M
5	3	DON'T STOP THE MUSIC RIHANNA SRP/DEF JAM
6	6	IL AVAIT LES MOTS SHERYFA LUNA ULM
7	5	NOW YOU'RE GONE BASSHUNTER & DJ MENTAL THEO'S BAZZHEADZ MINISTRY OF SOUND
8	10	KUSCHEL SONG SCHNUFFEL SONY BMG
9	8	NO ONE ALICIA KEYS MBK/J
10	23	WHAT'S IT GONNA BE H TWO O FT. PLATNUM MINISTRY OF SOUND
11	9	ROCKSTAR NICKELBACK ROADRUNNER
12	12	ALIVE MONDOTEK MERCURY
13	11	PIECE OF ME BRITNEY SPEARS JIVE/ZOMBA
14	13	I'LL BE WAITING LENNY KRAVITZ VIRGIN
15	NEW	BETTINA (ZIEH DIR BITTE...) FETTES BROT HOANZL

ALBUMS

FEBRUARY 27, 2008

THIS WEEK	LAST WEEK	ARTIST / TITLE / LABEL
1	2	AMY WINEHOUSE BACK TO BLACK ISLAND
2	1	MICHAEL JACKSON THRILLER 25TH ANNIVERSARY EDITION LEGACY/EPIC
3	5	LEONA LEWIS SPIRIT SYCO
4	3	JACK JOHNSON SLEEP THROUGH THE STATIC BRUSHFIRE/UNIVERSAL
5	4	LENNY KRAVITZ IT IS TIME FOR A LOVE REVOLUTION VIRGIN
6	NEW	THE FEELING JOIN WITH US ISLAND
7	8	MIKA LIFE IN CARTOON MOTION CASABLANCA/ISLAND
8	6	RIHANNA GOOD GIRL GONE BAD SRP/DEF JAM
9	7	NICKELBACK ALL THE RIGHT REASONS ROADRUNNER
10	NEW	WISE GUYS FREI PAV
11	46	AMY WINEHOUSE BACK TO BLACK DELUXE EDITION ISLAND
12	13	SIMPLE PLAN SIMPLE PLAN LAVA/ATLANTIC
13	19	AMY WINEHOUSE FRANK ISLAND
14	9	JAMES BLUNT ALL THE LOST SOULS CUSTARD/ATLANTIC
15	NEW	BUSHIDO 7 ERSGUTERJU

RADIO AIRPLAY

nielsen Music Control

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. FEBRUARY 27, 2008

THIS WEEK	LAST WEEK	TITLE / ARTIST / LABEL
1	1	APOLOGIZE TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE
2	2	BLEEDING LOVE LEONA LEWIS SYCO
3	3	NO ONE ALICIA KEYS MBK/J
4	4	HATE THAT I LOVE YOU RIHANNA FT. NE-YO SRP/DEF JAM
5	8	MERCY DUFFY A&M
6	6	DON'T STOP THE MUSIC RIHANNA SRP/DEF JAM
7	5	HEY THERE DELILAH PLAIN WHITE T'S FEARLESS/HOLLYWOOD
8	11	IN MY ARMS KYLIE MINOGUE PARLOPHONE
9	7	ABOUT YOU NOW SUGABABES ISLAND
10	9	SHADOW OF THE DAY LINKIN PARK MACHINE SHOP/WARNER BROS.
11	10	I'LL BE WAITING LENNY KRAVITZ VIRGIN
12	15	NEW SOUL YAEL NAIM WARNER
13	18	WHEN I'M GONE SIMPLE PLAN LAVA/ATLANTIC
14	12	BUBBLY COLBIE CAILLAT UNIVERSAL REPUBLIC
15	13	CHASING PAVEMENTS ADELE XL

TOP CHRISTIAN

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
1	1	10	#1 10 WKS KIRK FRANKLIN THE FIGHT OF MY LIFE FO YO SOUL/GOSPO CENTRIC 16772/PROVIDENT-INTEGRITY	
2	4	14	MERCYME ALL THAT IS WITHIN ME INO/COLUMBIA 12573/PROVIDENT-INTEGRITY +	
3	3	26	CASTING CROWNS THE ALTAR AND THE DOOR BEACH STREET/REUNION 18117/PROVIDENT-INTEGRITY	●
4	6	113	FLYLEAF FLYLEAF A&M/OCTONE 850005/IGA +	●
5	5	21	VARIOUS ARTISTS WOW HITS 2008 WORD-CURB/PROVIDENT-INTEGRITY 8877/EMI CMG	
6	2	2	NATALIE GRANT RELENTLESS CURB [illegible] WORD-CURB	
7	8	21	VARIOUS ARTISTS SONGS 4 WORSHIP: COUNTRY TIME LIFE 19523/PROVIDENT-INTEGRITY	
8	11	74	CHRIS TOMLIN SEE THE MORNING SIXSTEPS/SPARROW 2828/EMI CMG +	●
9	13	73	SKILLET COMATOSE ARDENT/SRE/LAVA 2546/PROVIDENT-INTEGRITY	
10	9	3	PASSION WORSHIP BAND PASSION: GOD OF THIS CITY SIXSTEPS/SPARROW 5422/EMI CMG	
11	7	3	VARIOUS ARTISTS HOW GREAT THOU ART: GOSPEL FAVORITES FROM THE GRAND OLE OPRY LIVE [illegible]/PROVIDENT-INTEGRITY	
12	12	16	STEVEN CURTIS CHAPMAN THIS MOMENT SPARROW 6393/EMI CMG	
13	15	3	CANTON JONES KINGDOM BUSINESS ARROW 4234091/EMI CMG	
14	16	26	POINT OF GRACE HOW YOU LIVE WORD-CURB 887090	
15	14	53	TOBYMAC (PORTABLE SOUNDS) FOREFRONT 0379/EMI CMG +	
16	10	2	SANCTUS REAL WE NEED EACH OTHER SPARROW 1027/EMI CMG	
17	20	82	RED END OF SILENCE ESSENTIAL 10807/PROVIDENT-INTEGRITY +	
18	23	3	CLINT BROWN FALL LIKE RAIN TRIBE 2008/EMI CMG	
19	17	6	MATTHEW WEST SOMETHING TO SAY SPARROW 4520/EMI CMG	
20	29	7	GREATEST GAINER GRUPO NUEVA VIDA MEJORES CANTOS RELIGIOSOS MULTIMUSIC 11983	
21	21	22	DAVID CROWDER BAND REMEDY SIXSTEPS/SPARROW 2684/EMI CMG	
22	26	31	BARLOWGIRL HOW CAN WE BE SILENT FERVENT 887187/WORD-CURB +	
23	18	3	BILL & GLORIA GAITHER WITH THE HOMECOMING FRIENDS A CAMPFIRE HOMECOMING GAITHER MUSIC GROUP 2721/EMI CMG	
24	25	4	THE BROOKLYN TABERNACLE CHOIR I'LL SAY YES INTEGRITY 4359/PROVIDENT-INTEGRITY	
25	27	68	JEREMY CAMP BEYOND MEASURE BEC 3723/EMI CMG +	
26	30	10	TRIN-I-TEE 5:7 T57 SPIRIT RISING 0402/MUSIC WORLD	
27	28	21	VARIOUS ARTISTS INTEGRITY'S iWORSHIP 24/7 INTEGRITY 4283/PROVIDENT-INTEGRITY	
28	22	3	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS HOMECOMING PICNIC GAITHER MUSIC GROUP 2774/EMI CMG	
29	31	29	THIRD DAY CHRONOLOGY VOLUME TWO: 2001-2006 ESSENTIAL 10830/PROVIDENT-INTEGRITY +	
30	32	73	VARIOUS ARTISTS WOW HITS 2007 WORD-CURB/PROVIDENT-INTEGRITY 7108/EMI CMG	■
31	19	30	MANDISA TRUE BEAUTY SPARROW 5720/EMI CMG	
32	39	18	GAITHER VOCAL BAND AND ERNIE HAASE & SIGNATURE SOUND TOGETHER GAITHER MUSIC GROUP [illegible]/EMI CMG	
33	37	23	THOUSAND FOOT KRUTCH THE FLAME IN ALL OF US TOOTH & NAIL 8247/EMI CMG +	
34	35	4	KATHRYN SCOTT I BELONG INTEGRITY 4231 EX/PROVIDENT-INTEGRITY	
35	38	13	NEWSBOYS THE GREATEST HITS SPARROW 6071/EMI CMG	
36	40	97	MAT KEARNEY NOTHING LEFT TO LOSE AWARE/COLUMBIA/INPOP 1380/EMI CMG	
37	43	16	DEMON HUNTER STORM THE GATES OF HELL SOLID STATE 5605/EMI CMG +	
38	45	20	AMY GRANT GREATEST HITS SPARROW 2787/EMI CMG +	
39	42	40	J MOSS V2... PAJAM/GOSPO CENTRIC 87214/PROVIDENT-INTEGRITY	
40	41	25	HILLSONG SAVIOUR KING HILLSONG/INTEGRITY 4257/PROVIDENT-INTEGRITY	
41	RE-ENTRY		VARIOUS ARTISTS SONGS 4 WORSHIP: SHOUT TO THE LORD: SPECIAL EDITION INTEGRITY/TIME LIFE 19404/PROVIDENT-INTEGRITY +	
42	46	34	RUSH OF FOOLS RUSH OF FOOLS MIDAS 0150/EMI CMG	
43	RE-ENTRY		THE ALMOST. SOUTHERN WEATHER TOOTH & NAIL 2481/EMI CMG	
44	RE-ENTRY		GROUP 1 CREW GROUP 1 CREW FERVENT 886873/WORD-CURB	
45	47	35	UNITED ALL OF THE ABOVE HILLSONG AUSTRALIA/INTEGRITY 4174/PROVIDENT-INTEGRITY	
46	RE-ENTRY		VARIOUS ARTISTS WOW HYMNS PROVIDENT-INTEGRITY/EMI CMG 887145/WORD-CURB	
47	RE-ENTRY		JOSLIN GROVE CHORAL SOCIETY THOMAS KINKADE: AMAZING GRACE MADACY 52765 +	
48	RE-ENTRY		FAMILY FORCE 5 BUSINESS UP FRONT/PARTY IN THE BACK MAVERICK/MONO VS STEREO/GOTEE 9139/EMI CMG	
49	48	14	SARA GROVES TELL ME WHAT YOU KNOW SPONGE/INO 84302/PROVIDENT-INTEGRITY	
50	34	2	NEWWORLDSON SALVATION STATION INPOP 1429/EMI CMG	

TOP GOSPEL

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
1	1	2	#1 2 WKS VARIOUS ARTISTS WOW GOSPEL 2008 WORD-CURB/EMI CHRISTIAN MUSIC GROUP/VERITY 18290/ZOMBA	
2	3	34	MARVIN SAPP THIRSTY VERITY 09433/ZOMBA	
3	2	11	KIRK FRANKLIN THE FIGHT OF MY LIFE FO YO SOUL/GOSPO CENTRIC 16772/ZOMBA	
4	4	3	CANTON JONES KINGDOM BUSINESS ARROW 4234091	
5	6	22	SHEKINAH GLORY MINISTRY JESUS KINGDOM 3003/BOOKWORLD	
6	5	25	ISRAEL & NEW BREED A DEEPER LEVEL: LIVE INTEGRITY/COLUMBIA 11986/SONY MUSIC +	
7	7	2	CLINT BROWN FALL LIKE RAIN TRIBE 2008	
8	8	5	THE BROOKLYN TABERNACLE CHOIR I'LL SAY YES INTEGRITY/COLUMBIA 21132/SONY MUSIC	
9	9	46	THE CLARK SISTERS LIVE: ONE LAST TIME EMI GOSPEL 81094 +	
10	11	23	TRIN-I-TEE 5:7 T57 SPIRIT RISING 0402/MUSIC WORLD	
11	21	16	GREATEST GAINER SHIRLEY CAESAR AFTER 40 YEARS... STILL CELEBRATING THROUGH THE CITY SHU-BEL 0830/LIGHT	
12	13	56	VARIOUS ARTISTS WOW GOSPEL 2007 VERITY/WORD-CURB/EMI CMG 02490/ZOMBA	●
13	15	20	VARIOUS ARTISTS GOTTA HAVE GOSPEL! 8 INTEGRITY/GOSPO CENTRIC 12755/ZOMBA	
14	16	21	RICKY DILLARD & NEW G THE 7TH EPISODE: LIVE IN TORONTO NUSPRING 02670/EMI GOSPEL	
15	12	2	THE CLARK SISTERS THE BEST OF THE CLARK SISTERS: ENCORE [illegible] SOUNDS/RHINO CUSTOM PRODUCTS 419462/RHINO	
16	10	4	THE BLIND BOYS OF ALABAMA DOWN IN NEW ORLEANS TIME LIFE 19545	
17	17	47	J MOSS V2... PAJAM/GOSPO CENTRIC 87214/ZOMBA	
18	22	25	LEE WILLIAMS AND THE SPIRITUAL QC'S SO MUCH TO BE THANKFUL FOR MCG 7058	
19	23	42	VARIOUS ARTISTS WOW GOSPEL #1S: 30 OF THE GREATEST GOSPEL HITS EVER EMI CMG/VERITY/WORD-CURB 08784/ZOMBA	
20	19	5	BISHOP PAUL S. MORTON PRESENTS FGBCF PRAISE AND WORSHIP EMBRACING THE NEXT GENERATION TEHILLAH 6951/LIGHT	
21	20	22	MARVIN WINANS ALONE BUT NOT ALONE PURESPRINGS GOSPEL 88278/EMI GOSPEL	
22	18	3	JONATHAN NELSON FEATURING PURPOSE RIGHT NOW PRAISE INTEGRITY/COLUMBIA [illegible]/SONY MUSIC	
23	25	54	DEWAYNE WOODS & WHEN SINGERS MEET INTRODUCING DEWAYNE WOODS & WHEN SINGERS MEET QUIET WATER/VERITY 85333/ZOMBA	
24	26	68	BISHOP PAUL S. MORTON STILL STANDING TEHILLAH 6528/LIGHT +	
25	14	2	BRENT JONES & THE T.P. MOBB THE ULTIMATE WEEKEND HOLY ROLLER 984163/TYSCOT	
26	28	23	BYRON CAGE LIVE AT THE APOLLO: THE PROCLAMATION GOSPO CENTRIC 11114/PROVIDENT-INTEGRITY	
27	29	22	DONNIE MCCLURKIN THE ESSENTIAL DONNIE MCCLURKIN VERITY/LEGACY 15388/SONY BMG	
28	30	61	LECRAE AFTER THE MUSIC STOPS REACH 30021/CROSS MOVEMENT	
29	24	4	JEFF MAJORS SACRED MAJOR 7TH MUSIC ONE 153171	
30	32	42	YOLANDA ADAMS THE BEST OF ME ELEKTRA/ATLANTIC 158604/AG	
31	33	25	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE NOTHING BUT WORSHIP TYSCOT/NEW LIFE/VERITY 10028/ZOMBA	
32	RE-ENTRY		VARIOUS ARTISTS THE VERY BEST OF PRAISE & WORSHIP VOLUME 2 LEGACY/VERITY/GOSPO CENTRIC 10189/ZOMBA	
33	31	63	PATTI LABELLE THE GOSPEL ACCORDING TO PATTI LABELLE UMBRELLA 870109/BUNGALO	
34	34	4	T.D. JAKES PRAISE & WORSHIP INTEGRITY/LEGACY 10895/SONY BMG	
35	36	68	KIRK FRANKLIN SONGS FROM THE STORM: VOLUME I FO YO SOUL/GOSPO CENTRIC 88401/ZOMBA	
36	40	17	DEITRICK HADDON PRESENTS VOICES OF UNITY TOGETHER IN WORSHIP TYSCOT 981160	
37	37	26	THE CANTON SPIRITUALS DRIVEN VERITY 10029/ZOMBA	
38	35	22	FRED HAMMOND THE ESSENTIAL FRED HAMMOND VERITY/LEGACY 15385/SONY BMG	
39	49	37	VARIOUS ARTISTS GOTTA HAVE GOSPEL! WORSHIP INTEGRITY/GOSPO CENTRIC/ZOMBA/COLUMBIA 08286/SONY MUSIC	
40	42	74	JUANITA BYNUM & JONATHAN BUTLER GOSPEL GOES CLASSICAL FLOW 1694/MARANATHA!	
41	38	25	BEVERLY CRAWFORD LIVE FROM LOS ANGELES JDI 1271	
42	45	17	BEBE WINANS CHURCH KOCH 5035 +	
43	46	43	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS THE GRAND FINALE: ENCOURAGE YOURSELF EMI GOSPEL 84547	
44	43	65	FRED HAMMOND FREE TO WORSHIP VERITY 85990/ZOMBA +	
45	48	2	VARIOUS ARTISTS EXPERIENCE GOSPEL!: ESSENCE OF SHIRLEY CAESAR CALVIN 250 EX +	
46	44	16	BISHOP CHARLES E. BLAKE PRESENTS THE WEST ANGELES COGIC MASS CHOIR NO LIMIT WEST A 02345/EMI GOSPEL	
47	39	33	DA' T.R.U.T.H. OPEN BOOK CROSS MOVEMENT 30028	
48	RE-ENTRY		SMOKIE NORFUL LIFE CHANGING EMI GOSPEL 33347	
49	41	46	NICOLE C. MULLEN SHARECROPPER'S SEED: VOLUME 1 WORD-CURB 887144/WARNER BROS.	
50	RE-ENTRY		HEZEKIAH WALKER THE ESSENTIAL HEZEKIAH WALKER VERITY/LEGACY 15389/SONY BMG	

CHARTS LEGEND

ALBUM CHARTS

Sales data compiled from a comprehesive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.
● Albums with the greatest sales gains this week.

GREATEST GAINER 08 Where included, this award indicates the title with the chart's largest unit increase.

PACE SETTER Where included, this award indicates the title with the chart's biggest percentage growth.

HEATSEEKER GRADUATE Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION/AVAILABILITY

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. D after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. D DualDisc available. ✦ CD/DVD combo available. * indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts. EX after catalog number indicates title is exclusive to one account or has limited distribution.

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The exceptions are the Rhythmic Airplay, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by total detections.
● Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

RECURRENT RULES

Songs are removed from The Billboard Hot 100 and Hot 100 Airplay charts simultaneously if they have been on The Billboard Hot 100 for more than 20 weeks and rank below No. 50. Songs are removed from the Hot R&B/Hip-Hop Songs and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Songs for more than 20 weeks and rank below No. 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop 100 for more than 30 weeks and rank below No. 30. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below No. 10 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from Hot Latin Songs if they have been on the chart for more than 20 weeks and rank below No. 20. Songs on Latin Airplay charts are removed after 20 weeks if they rank below No. 20 in both audience and detections. Descending songs are removed from Adult Contemporary if they have been on the chart for more than 20 weeks and rank below No. 15, if they have been on the chart for more than 26 weeks and rank below No. 10, or if they have been on the chart for more than 52 weeks and rank below No. 5. Songs are removed from the Adult Top 40, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below No. 15 (No. 20 for Rhythmic Airplay and Modern Rock) or if they have been on the chart for more than 52 weeks and rank below No. 10.

SINGLES SALES CHARTS

The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles Sales, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen Soundscan.
● Singles with the greatest sales gains.

CONFIGURATIONS

Ⓒ CD single available. Ⓓ Digital Download available. Ⓥ DVD single available. Ⓜ Vinyl Maxi-Single available. Ⓥ Vinyl single available. Ⓧ CD Maxi-Single available. Configurations are not included on all singles charts.

HITPREDICTOR

Ⓗ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale, final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential, although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs.
● Titles with the greatest club play increase over the previous week.

AWARD CERT. LEVELS

ALBUM CHARTS

● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. Certification for net shipments of 100,000 units (Oro). Certification of 200,000 units (Platino). Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS

● RIAA certification for 500,000 paid downloads (Gold). ■ RIAA certification for 1 million paid downloads (Platinum). Numeral within platinum symbol indicates song's multiplatinum level. RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. RIAA platinum certification for sales of 100,000 units for shortform or longform videos.

DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or $1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or $2 million in sales at suggested retail price. IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs; or of at least 25,000 units and $1 million at suggested retail for non-theatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least 50,000 units and $2 million at suggested retail for non-theatrical titles.

See below for complete legend information.

MAR 8 2008 ALBUMS

SALES DATA COMPILED BY nielsen SoundScan

TOP INDEPENDENT

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	CERT.
1	HOT SHOT DEBUT		#1 1 WK JIM JONES — HARLEM'S AMERICAN GANGSTER KOCH 5073 (17.98)	
2	2	16	GARTH BROOKS — THE ULTIMATE HITS PEARL 213 (25.98 CD/DVD) ✦	5
3	1	16	EAGLES — LONG ROAD OUT OF EDEN ERC 4500 EX (14.98)	7
4	3	9	RADIOHEAD — IN RAINBOWS TBD 21822*/ATO (13.98)	
5	4	39	SOUNDTRACK — ONCE CANVASBACK/SONY MUSIC SOUNDTRAX 10586/COLUMBIA (13.98) ✦	●
6	NEW		SECONDHAND SERENADE — A TWIST IN MY STORY GLASSNOTE 405244/EAST WEST (15.98) ✦	
7	7	4	VAMPIRE WEEKEND — VAMPIRE WEEKEND XL 318* BEGGARS GROUP (11.98)	
8	5	4	BULLET FOR MY VALENTINE — SCREAM AIM FIRE 20-20 ENT. JIVE 21393*/ZOMBA (10.98)	
9	6	22	INGRID MICHAELSON — GIRLS AND BOYS CABIN 24 03/ORIGINAL SIGNAL (11.98)	
10	NEW		MIKE DOUGHTY — GOLDEN DELICIOUS ATO 0052 (13.98)	
11	9	57	CRAIG MORGAN — LITTLE BIT OF LIFE BROKEN BOW 7797 (18.98)	
12	10	15	DANE COOK — ROUGH AROUND THE EDGES: LIVE FROM MADISON SQUARE GARDEN COMEDY CENTRAL 0061 (16.98 CD/DVD) ✦	●
13	NEW		THE RAVEONETTES — LUST LUST LUST VICE 80002* (13.98)	
14	NEW		PASTOR TROY — ATTITUDE ADJUSTER REAL TALK 44 (17.98)	
15	13	27	SIXX: A.M. — THE HEROIN DIARIES SOUNDTRACK ELEVEN SEVEN 171 (15.98)	
16	NEW		KINGDOM OF SORROW — KINGDOM OF SORROW RELAPSE 1012* (14.98)	
17	11	5	CAT POWER — JUKEBOX MATADOR 754* (15.98)	
18	12	33	SOUNDTRACK — HAIRSPRAY NEW LINE 39089 (18.98)	●
19	17	5	GREATEST GAINER VARIOUS ARTISTS — ULTRA DANCE 08 ULTRA 1636 (18.98)	
20	NEW		RAY DAVIES — WORKING MAN'S CAFE ANIMAL 0136* NEW WEST (18.98) ✦	
21	18	8	VARIOUS ARTISTS — THE GRAMMYS 50TH ANNIVERSARY COLLECTION GRAMMY/SHOUT! FACTORY 10793 EX/STARBUCKS (19.98)	
22	14	3	VARIOUS ARTISTS — SOULSVILLE U.S.A.: STAX CLASSICS 1960-1973 STAX 131 EX/STARBUCKS (13.98)	
23	16	7	DJ SKRIBBLE — TOTAL DANCE 2008 THRIVEDANCE 90790/THRIVE (18.98)	
24	8	2	WIDESPREAD PANIC — FREE SOMEHOW WIDESPREAD 0022 (15.98)	
25	15	39	JASON ALDEAN — RELENTLESS BROKEN BOW 7047 (17.98)	●
26	NEW		BON IVER — FOR EMMA, FOREVER AGO JAGJAGUWAR 115* (14.98)	
27	NEW		PAUL THORN — A LONG WAY FROM TUPELO PERPETUAL OBSCURITY 20009 (12.98)	
28	NEW		THE MOUNTAIN GOATS — HERETIC PRIDE 4AD 2801* BEGGARS GROUP (14.98)	
29	24	2	CANTON JONES — KINGDOM BUSINESS ARROW (13.98)	
30	NEW		GARY LOURIS — VAGABONDS RYKODISC 10925 (18.98)	
31	19	17	LEVON HELM — DIRT FARMER DIRT FARMER 79844/VANGUARD (16.98)	
32	22	3	AL GREEN — WHAT MAKES THE WORLD GO ROUND? EMI SPECIAL MARKETS 073 EX/STARBUCKS (13.98)	
33	23	5	DRIVE-BY TRUCKERS — BRIGHTER THAN CREATION'S DARK NEW WEST 6135 (18.98)	
34	29	17	SHEKINAH GLORY MINISTRY — JESUS KINGDOM 3005/BOOKWORLD (17.98)	
35	26	13	PITBULL — THE BOATLIFT FAMOUS ARTISTS/DIAZ BROTHERS 2960*/TVT (18.98)	
36	38	17	NICK SWARDSON — PARTY COMEDY CENTRAL 0056 (15.98 CD/DVD) ✦	
37	20	3	NADA SURF — LUCKY BARSUK 70 (13.98)	
38	34	29	RED — END OF SILENCE ESSENTIAL 10807 (12.98) ✦	
39	26	37	DJ KHALED — WE THE BEST TERROR SQUAD 4229/KOCH (17.98)	
40	25	15	DAVID GRAY — GREATEST HITS ATO 21581 (15.98)	
41	27	60	RODRIGO Y GABRIELA — RODRIGO Y GABRIELA ATO 21557 (13.98 CD/DVD) ✦	
42	36	33	SPOON — GA GA GA GA GA MERGE 295* (15.98)	
43	NEW		A DAY TO REMEMBER — FOR THOSE WHO HAVE HEART VICTORY 337 (13.98)	
44	NEW		ALLISON MOORER — MOCKINGBIRD NEW LINE [illegible] (15.98)	
45	31	48	VARIOUS ARTISTS — FOREVER SOUL R&B MADACY SPECIAL PRODUCTS 52253/MADACY (13.98)	
46	42	3	CLINT BROWN — FALL LIKE RAIN TRIBE 2008 (13.98)	
47	37	12	VARIOUS ARTISTS — CRUNK HITS VOL. 4 TVT 2514 (18.98)	
48	NEW		DJ CLAY — LET 'EM BLEED: THE MIXXTAPE VOL. 1 HATCHET HOUSE 4700/PSYCHOPATHIC (10.98)	
49	NEW		HATE ETERNAL — FURY & FLAMES METAL BLADE 14656 (13.98)	
50	30	16	BAND OF HORSES — CEASE TO BEGIN SUB POP [illegible]	

TOP DIGITAL

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / IMPRINT / DISTRIBUTING LABEL	Title	BB 200 RANKING	CERT.
1	1	3	#1 3 WKS JACK JOHNSON — BRUSHFIRE/UMRG	Sleep Through The Static	1	
2	11	22	SOUNDTRACK — CANVASBACK/SONY MUSIC SOUNDTRAX/COLUMBIA ✦	Once	31	●
3	5	11	SOUNDTRACK — RHINO/AG	Juno	6	●
4	4	13	SOUNDTRACK — INTERSCOPE/IGA	Across The Universe: Deluxe Edition	20	
5	8	17	SARA BAREILLES — EPIC/SONY MUSIC	Little Voice	7	●
6	6	3	SOUNDTRACK — ATLANTIC/AG	Step Up 2: The Streets	5	
7	2	33	AMY WINEHOUSE — UNIVERSAL REPUBLIC/UMRG	Back To Black	3	■
8	NEW		SECONDHAND SERENADE — GLASSNOTE/EAST WEST ✦	A Twist In My Story	44	
9	16	4	VAMPIRE WEEKEND — XL/BEGGARS GROUP	Vampire Weekend	54	
10	3	2	HERBIE HANCOCK — VERVE/VG	River: The Joni Letters	16	
11	10	2	JOSHUA RADIN — COLUMBIA EX/SONY MUSIC	Unclear Sky (EP)	—	
12	NEW		CHRIS CAGLE — CAPITOL NASHVILLE	My Life's Been A Country Song	8	
13	12	3	SHERYL CROW — A&M/INTERSCOPE/IGA ✦	Detours	11	
14	9	2	MICHAEL JACKSON — LEGACY/EPIC/SONY BMG	Thriller 25	—	◆
15	15	4	KATE VOEGELE — MYSPACE/INTERSCOPE/IGA	Don't Look Away	89	

TOP WORLD

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	CERT.
1	2	56	#1 29 WKS CELTIC WOMAN — A NEW JOURNEY MANHATTAN 78110/BLG	●
2	1	73	RODRIGO Y GABRIELA — RODRIGO Y GABRIELA ATO 21557 ✦	
3	4	52	THE STARLITE SINGERS — IRISH FAVORITES MADACY SPECIAL PRODUCTS 52835/MADACY	
4	RE-ENTRY		LADYSMITH BLACK MAMBAZO — ILEMBE: HONORING SHAKA ZULU GALLO [illegible] HEADS UP	
5	5	35	ISRAEL "IZ" KAMAKAWIWO'OLE — WONDERFUL WORLD BIG BOY 5811/MOUNTAIN APPLE	
6	RE-ENTRY		JAKE SHIMABUKURO — GENTLY WEEPS HITCHHIKE 1105	
7	6	16	MICHELLE AMATO/ROSALIND MCALLISTER/SARAH MOORE — CELTIC LADIES: COLLECTOR'S EDITION MADACY [illegible]	
8	3	2	THE ROYAL SCOTS DRAGOON GUARDS — SPIRIT OF THE GLEN UCJ 597 FONTANA INTERNATIONAL	
9	7	5	DENGUE FEVER — VENUS ON EARTH [illegible]	
10	8	27	VARIOUS ARTISTS — IRISH TENORS MADACY SPECIAL PRODUCTS 52839/MADACY	
11	NEW		VARIOUS ARTISTS — IRISH PUB CLASSICS O RECORDS 54	
12	10	22	SOUNDTRACK — THE DARJEELING LIMITED FOX 9240/ABKCO	
13	9	64	LOREENA MCKENNITT — AN ANCIENT MUSE QUINLAN ROAD/VERVE 007820/VG	
14	11	22	MANU CHAO — LA RADIOLINA BECAUSE 68496*/NACIONAL	
15	13	20	ANGELIQUE KIDJO — DJIN DJIN [illegible] RAZOR & TIE	

HOT RINGMASTERS FROM: .biz

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / DISTRIBUTING LABEL (PRINCIPAL PERFORMER)
1	1	19	#1 12 WKS LOW — FLO RIDA FEATURING T-PAIN (POE BOY/ATLANTIC)
2	2	14	WITH YOU — CHRIS BROWN (JIVE/ZOMBA)
3	3	13	INDEPENDENT — WEBBIE, LIL' PHAT & LIL BOOSIE (TRILL/ASYLUM)
4	4	17	SUFFOCATE — J. HOLIDAY (MUSIC LINE/CAPITOL)
5	5	23	NO ONE — ALICIA KEYS (MBK/J/RMG)
6	8	8	DEY KNOW — SHAWTY LO (D4L/ASYLUM)
7	6	11	SENSUAL SEDUCTION — SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)
8	7	9	FALSETTO — THE-DREAM (DEF JAM/IDJMG)
9	13	8	SUPERSTAR — LUPE FIASCO FEATURING MATTHEW SANTOS (1ST & 15TH/ATLANTIC)
10	9	22	APOLOGIZE — TIMBALAND FEATURING ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)
11	10	14	TAKE YOU THERE — SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
12	16	10	LOVE SONG — SARA BAREILLES (EPIC)
13	21	[illegible]	SHE GOT IT — 2 PISTOLS FEATURING T-PAIN & TAY DIZM (UNIVERSAL REPUBLIC)
14	14	20	POP BOTTLES — BIRDMAN FEATURING LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
15	12	18	CLUMSY — FERGIE (WILL.I.AM/A&M/INTERSCOPE)

TOP INDEPENDENT ALBUMS: Independent Albums are current titles that are sold via independent distribution, including those that are fulfilled via major branch distributors. **TOP DIGITAL:** Release sold as a complete bundle through digital download services. **WORLD.** See charts legend for rules and explanations. **BILLBOARD.BIZ CHART:** A weekly spotlight on one of the charts that are updated weekly on billboard.biz, including ones that are exclusive to *Billboard*'s websites. © 2008 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

TOP HEATSEEKERS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / LABEL & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	PEAK POSITION
1	HOT SHOT DEBUT		#1 1 WK THE RAVEONETTES VICE 80002* (13.98)	Lust Lust Lust	
2	NEW		KINGDOM OF SORROW RELAPSE 7012* (14.98)	Kingdom Of Sorrow	
3	NEW		RAY DAVIES AMMAL 6136* NEW WEST (18.98) +	Working Men's Cafe	
4	6	30	GREATEST GAINER FIVE FINGER DEATH PUNCH ARM 70116 (12.98)	The Way Of The Fist	
5	NEW		BON IVER JAGJAGUWAR 115* (14.98)	For Emma, Forever Ago	
6	2	61	DRAGONFORCE SANCTUARY 618034/ROADRUNNER (17.98) +	Inhuman Rampage	
7	NEW		PAUL THORN PERPETUAL IDENTITY 20089 (17.98)	A Long Way From Tupelo	
8	NEW		THE MOUNTAIN GOATS 4AD [illegible] GROUP (14.98)	Heretic Pride	
9	NEW		GARY LOURIS RYKODISC 10925 (16.98)	Vagabonds	
10	3	13	WE THE KINGS S CURVE 52001 (8.98)	We The Kings	
11	4	5	MGMT COLUMBIA 19512* SONY MUSIC (11.98)	Oracular Spectacular	
12	1	11	LEVON HELM DIRT FARMER 79844/VANGUARD (18.98)	Dirt Farmer	
13	13	18	NICK SWARDSON COMEDY CENTRAL 0356 (15.98 CD/DVD) +	Party	
14	9	4	AIRBOURNE ROADRUNNER 618963 (13.98)	Runnin' Wild	
15	12	2	LOS CUATES DE SINALOA SONY BMG NORTE 22541 (12.98) +	Puros Exitos Chacas	
16	8	3	HOT CHIP DFA 18094* ASTRALWERKS (15.98) +	Made In The Dark	
17	RE-ENTRY		A DAY TO REMEMBER VICTORY 33* (11.98)	For Those Who Have Heart	
18	NEW		ALLISON MOORER NEW LINE 39106 (15.98)	Mockingbird	
19	NEW		DJ CLAY HAT CHEF HOUSE 4700/PSYCHOPATHIC (10.98)	Let 'Em Bleed: The Mixxtape Vol. 1	
20	NEW		HATE ETERNAL METAL BLADE 14656 (13.98)	Fury & Flemee	
21	15	5	BLACK MOUNTAIN JAGJAGUWAR 090* (15.98)	In The Future	
22	5	[illegible]	BRITISH SEA POWER ROUGH TRADE 18017* WORLD'S FAIR (15.98)	Do You Like Rock Music?	
23	22	[illegible]	GRUPO NUEVA VIDA MULTIMUSIC [illegible] (15.98)	Mejores Cantos Religiosos	
24	14	3	HORRORPOPS HELLCAT 80498* EPITAPH (13.98)	Kise Kise Kill Kill	
25	18	3	WINDS OF PLAGUE CENTURY MEDIA 8402 (12.98)	Decimate The Weak	
26	NEW		DEAD TO FALL VICTORY 352 (13.98)	Are You Serious?	
27	NEW		EVERY AVENUE FEARLESS 30105 (15.98)	Shh. Just Go With It	
28	44	14	METRO STATION RED INK 10521 (12.98)	Metro Station	
29	NEW		EYES SET TO KILL BREAKSILENCE 91 (11.98)	Reach	
30	7	4	LA ARROLLADORA BANDA EL LIMON SONY BMG NORTE 21574 (12.98) +	La Historia De La Arrolladora	
31	NEW		FOUR LETTER LIE VICTORY 410 (13.98)	What A Terrible Thing To Say	
32	NEW		ATLAS SOUND KRANKY 114 (14.98)	Let The Blind Lead Those Who Can See But Cannot Feel	
33	21	15	THE SPILL CANVAS ONE ELEVEN/SIRE 162246/WARNER BROS (13.98)	No Really, I'm Fine	
34	10	4	JOSH KELLEY DNK 05 (13.98)	Special Company	
35	17	28	FLIGHT OF THE CONCHORDS SUB POP 746 (4.98)	The Distant Future (EP)	
36	23	21	SHARON JONES & THE DAP-KINGS DAPTONE 012 (15.98)	100 Days, 100 Nights	
37	NEW		GENGHIS TRON RELAPSE 6189* (14.98)	Board Up The House	
38	RE-ENTRY		DEMETRI MARTIN COMEDY CENTRAL 0064 (15.98 CD/DVD) +	These Are Jokes	
39	RE-ENTRY		EGYPT CENTRAL FAT LADY 95305/FAT WEST (15.98)	Egypt Central	
40	31	47	SICK PUPPIES RUMBLEFISH/VIRGIN (12.98)	Dressed Up As Life	
41	19	3	BOB MOULD GRANDARY/ANTI 86910* EPITAPH (17.98)	District Line	
42	27	6	CARDENALES DE NUEVO LEON DISA [illegible] (12.98)	25 Aniversario: Edicion Limitada	
43	NEW		JO JO JORGE FALCON TITANIO 1031 (5.98)	Los Mejores 99 Chistes Vol. 1	
44	RE-ENTRY		THE MAINE FEARLESS 30105 (15.98)	The Way We Talk (EP)	
45	47	8	GLEN HANSARD AND MARKETA IRGLOVA WITH MARIA TUHKANEN AND BERTRAND GALEN OVERCOAT 25 (13.98)	The Swell Season	
46	30	18	HURT CAPITOL 94658 (13.98)	Vol. II	
47	NEW		GRAND ARCHIVES SUB POP 754* (13.98)	The Grand Archives	
48	34	39	XTREME LA CALLE 340011/UG (13.98)	Haciendo Historia	
49	38	21	LA ARROLLADORA BANDA EL LIMON DISA [illegible] (12.98)	Linea De Oro: En Los Puros Huesos...	
50	NEW		AMERICAN MUSIC CLUB MERGE 309 (15.98)	The Golden Age	

The Kinks singer is still eligible for the Heatseekers chart as a solo artist, as he has yet to reach the top 100 of the Billboard 200 on his own.

The solo debut of Deerhunter frontman Bradford Cox (AKA Atlas Sound) bows with nearly 2,000; 60% of its first-week sales came from digital downloads.

With his sixth studio album, Paul Thorn finally debuts on an album chart, entering at No. 7 with his best sales week (4,000 copies).

TASTEMAKERS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE / IMPRINT&NUMBER/DISTRIBUTING LABEL	CERT
1	-	3	#1 3 WKS JACK JOHNSON SLEEP THROUGH THE STATIC BRUSHFIRE 010580*/UMRG	
2	4	[illegible]	SOUNDTRACK JUNO FOX RHINO 410236* AG	●
3	6	4	VAMPIRE WEEKEND VAMPIRE WEEKEND XL 318* BEGGARS GROUP	
4	3	33	AMY WINEHOUSE BACK TO BLACK UNIVERSAL REPUBLIC 008428*/UMRG	■
5	2	2	MICHAEL JACKSON THRILLER 25 LEGACY/EPIC 17986*/SONY BMG	◆
6	NEW		THE RAVEONETTES LUST LUST LUST VICE 80002*	
7	5	9	RADIOHEAD IN RAINBOWS TBD 21622*/ATO	
8	NEW		RAY DAVIES WORKING MAN'S CAFE AMMAL 6136* NEW WEST +	
9	NEW		THE MOUNTAIN GOATS HERETIC PRIDE 4AD 2801*/BEGGARS GROUP	
10	NEW		KINGDOM OF SORROW KINGDOM OF SORROW RELAPSE 7012*	
11	7	2	HERBIE HANCOCK RIVER: THE JONI LETTERS VERVE 009791/VG	
12	NEW		MIKE DOUGHTY GOLDEN DELICIOUS ATO 0052	
13	8	18	ROBERT PLANT / ALISON KRAUSS RAISING SAND ROUNDER 616075*	●
14	NEW		GARY LOURIS VAGABONDS RYKODISC 10925	
15	NEW		NICK LOWE JESUS OF COOL YEP ROC 2620*	

REGIONAL HEATSEEKER #1s

PACIFIC

1. The Raveonettes — *Lust Lust Lust*
2. MGMT — *Oracular Spectacular*
3. Ray Davies — *Working Man's Cafe*
4. The Mountain Goats — *Heretic Pride*
5. Hot Chip — *Made In The Dark*
6. HorrorPops — *Kiss Kiss Kill Kill*
7. Rebel Souljahz — *Nothing To Hide*
8. Bon Iver — *For Emma, Forever Ago*
9. Dragonforce — *Inhuman Rampage*
10. Kingdom Of Sorrow — *Kingdom Of Sorrow*

EAST NORTH CENTRAL

1. Five Finger Death Punch — *The Way Of The Fist*
2. The Raveonettes — *Lust Lust Lust*
3. Bon Iver — *For Emma, Forever Ago*
4. Kingdom Of Sorrow — *Kingdom Of Sorrow*
5. Ray Davies — *Working Man's Cafe*
6. Dragonforce — *Inhuman Rampage*
7. Every Avenue — *Shh. Just Go With It*
8. Teddy Brent — *Fashionable*
9. The Mountain Goats — *Heretic Pride*
10. Paul Thorn — *A Long Way From Tupelo*

BREAKING & ENTERING

Dallas Green, of post-hardcore act Alexisonfire, quietly launched City and Colour as an acoustic side project, but new album "Bring Me Your Love" made a noisy entrance on Top Heatseekers, debuting at No. 11 last issue. Find out how Green balances his acts on billboard.com.

ATLAS SOUND: HISHAM BHAROOCHA

.com Go to billboard.com/breaking to discover developing artists making their inaugural chart runs each week.

PROGRESS REPORT

Basshunter, "Now You're Gone"

Clubby tune by the Danish dance act (aka Jonas Erik Altberg) rises 21-13 on Hot Dance Airplay. The track, a former No. 1 on the Official U.K. Charts Co.'s singles tally, also sees its third straight weekly increase in U.S. digital sales.

HEATSEEKERS. The best-selling albums by new and developing acts, defined as those who have never appeared in the top 100 of The Billboard 200 or the top 10 of Top Country Albums, Top R&B/Hip-Hop Albums, Top Christian Albums, Top Gospel Albums or Top Latin Albums. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. **TASTEMAKERS:** Tastemakers ranks the best selling albums in an influential subset panel of more than 350 stores from independent retailer coalitions and smaller regional chains. See Chart Legend for rules and explanations. © 2008, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Chart Codes: CS (Hot Country Songs) **H100** (Hot 100 Songs) **LT** (Hot Latin Songs) **POP** (Pop 100 Song and **RBH** (Hot R&B/Hip-Hop Songs)
TITLE (Publisher — Licensing Org.) Sheet Music Dist., Chart Position

100 MILLION (Money Mack, BMI/4 Blunts Lit At Once, BMI/First N' Gold, BMI/Young Jeezy Music Inc, BMI/Dade Co. Project Music, BMI/EMI Blackwood, BMI) HL, RBH 69

A

AFTER TONIGHT (Uncle Buddie's Music, ASCAP/Will Down, ASCAP) RBH 88

AHORA QUE ESTUVISTE LEJOS (Ser-Ca, BMI/Balsa Sound, BMI) LT 43

AIN'T NOTHIN LIKE A SISTA (Dungee Music, ASCAP) RBH 80

ALL-AMERICAN GIRL (Carrie-Okie Music, BMI/Laird Road Music, ASCAP/Universal Music - MGB Songs, ASCAP/Didn't Have To Be Music, ASCAP/EMI April, ASCAP/Songs Of Combustion Music, ASCAP/Music Of Windswept, ASCAP) HL/WBM, CS 5, H100 30, POP 58

ALL AROUND ME (Universal Music - Z Songs, BMI/Kelton Chase Publishing, BMI/C.L. Culpepper MusicBMI/Yossarian Music, BMI/Coked Up Werewolf Music, BMI/Vulture Rock, BMI), HL, POP 64

ALMOST (Shep 'n Shep, ASCAP) RBH 59

AMANTES ESCONDIDOS (J & N, ASCAP) LT 44

AMERICAN BOY (will.i.am Music, BMI/Cherry River BMI/Chrysalis Songs, BMI/Please Gimme My Publishing, BMI/EMI Blackwood, BMI/Larry Leron Music, BMI/Speir Music, BMI/Copyright Control), CLM/HL, RBH 96

ANOTHER TRY (EMI April, ASCAP/Sea Gayle Music, ASCAP/Universal Music Corporation, ASCAP/Songs Of The Village, ASCAP) HL, CS 31

THE ANTHEM (EMI Blackwood, BMI/EMI Denmark BMI/Ediciones Musicales MVO/EMI Columbia, ASCAP/Fondo Musical, ASCAP/EMI April, ASCAP/Pitbull's Legacy Publishing, BMI/Universal Music - Careers, BMI) HL, H100 59, LT 34, POP 50

APOLOGIZE (Virginia Beach, ASCAP/Midnight Miracle Music, ASCAP/Sony/ATV Tunes, ASCAP), HL, H100 6, POP 6, RBH 65

B

BACK WHEN I KNEW IT ALL (Chobe, BMI/Little Biscuit Music, BMI/Immokalee Music, BMI/Daphil Music, BMI/EMI April, ASCAP/New Sea Gayle, ASCAP/Lazy Blue Dog Music, ASCAP) HL, CS 39

BETTER GET TO LIVIN' (Velvet Apple, BMI/Lap Of Luxury, BMI) CS 60

BIG GIRLS DON'T CRY (Headphone Junkie Publishing, ASCAP/Gad Songs, ASCAP/Sony/ATV Tunes, ASCAP), HL, H100 41

BLEEDING LOVE (Write 2 Live, ASCAP/Kobalt Music Publishing, ASCAP/Seven Peaks Music, ASCAP/Jambition Music, ASCAP) H100 62, POP 42

THE BOSS (4 Blunts Lit At Once, BMI/First N' Gold, BMI/Jonathan Rotem Music, BMI/Southside Independent Music, BMI/Nappypub Music, BMI/Universal Music - Z Songs, BMI/Sony/ATV Songs, BMI), HL/WBM, H100 88, POP 99, RBH 32

BRAID MY HAIR (Songs Of Peer, ASCAP/Old Baugh Road Music, ASCAP/Maene And Mattie, ASCAP/Bwrsongs, ASCAP) CS 50

BREAK THE ICE (W.B.M. Music, SESAC/Danjahandz Muzik, SESAC/Millennium Kid Music Publishing, ASCAP/Universal Music Corporation, ASCAP/Kenokey Music, ASCAP/Yasina Music, ASCAP/David M. Ehrlich, ASCAP), HL/WBM, POP 46

BUBBLY (Cocomarie Music, BMI/Dancing Squirrel, ASCAP/NAFI Music, ASCAP/Sony/ATV Tunes, ASCAP) HL/WBM, H100 21

BUST IT BABY (PART 1) (First And Goal, BMI/Da Val Sounds, ASCAP/World Music Group International, BMI) RBH 70

BUSY BEING FABULOUS (Privet Songs, BMI/Red Cloud Music, BMI) WBM, CS 34

C

CALABRIA 2008 (EMI Denmark, BMI/EMI Blackwood, BMI) HL, H100 46, POP 23

CALLING YOU (Pans On Paper Publishing, ASCAP) POP 70

CAN'T HELP BUT WAIT (Chrysalis Music Publishing, ASCAP/Sony/ATV Tunes, ASCAP/EMI April, ASCAP) HL, H100 33, POP 82, RBH 12

CERTIFIED (Bad Ass Blu Division Music, ASCAP/Byefall Music, ASCAP/Sony/ATV Harmony, ASCAP/Toompstone Publishing, BMI) HL, RBH 85

CHAMPION (Universal Music Corporation, ASCAP), HL/WBM, RBH 99

CHECK OUT MY LEAN (Big Wheel, ASCAP) RBH 58

CHING-A-LING (Mass Confusion, ASCAP/EMI April, ASCAP/Carron's Land Music Publishing, ASCAP/Marshall J Leathers Publishing, ASCAP/Boozshi Publishing, ASCAP), HL, H100 63, POP 62, RBH 29

CLEANING THIS GUN (COME ON IN BOY) (Sony/ATV Acuff Rose, BMI/Lavender Zoo Music, BMI/Universal Music Corporation, ASCAP/Big Orange Dog, ASCAP), HL, CS 1, H100 45, POP 90

CLUMSY (will.i.am Music, BMI/Cherry River, BMI/Headphone Junkie Publishing, ASCAP/EMI April, ASCAP/EMI Robbins, ASCAP), CLM/HL/WBM, H100 17, POP 11, RBH 92

COMIENZO DEL FINAL (WB Music, ASCAP) LT 33

COMO EN LOS BUENOS TIEMPOS (Warner-Tamerlane Publishing, BMI/Songs Of Universal, BMI) LT 29

CON MI SOLEDAD (FMC La Editora, ASCAP) LT 25

CONTEO REGRESIVO (Clave Bad Music, ASCAP) LT 7

CRANK DAT BATMAN (I'm Brand New Records, ASCAP/Lx Action, ASCAP/I Grind Entertainment, ASCAP/CG, ASCAP) RBH 64

CRUSHCRUSHCRUSH (WB Music, ASCAP/But Father, I Just Want To Sing Music, ASCAP/Josh's Music, ASCAP), WBM, H100 74, POP 51

CRYING OUT FOR ME (My Diet Starts Tomorrow, BMI/Songs Of Universal, BMI/Pretty Girls And Big Love Songs, BMI/EMI Blackwood, BMI/Elvis Lee Music, BMI) HL, H100 37, RBH 6

CUSTOMER (Universal Music - Z Songs, BMI/Ahmad's World, ASCAP/Universal Music Corporation, ASCAP/Nevrac Tyke, ASCAP/Fresh Paint Music, ASCAP/HC 1030 Publishing, ASCAP/Tetragrammaton Music, ASCAP/Melodic Piano Productions, ASCAP), HL/WBM, RBH 40

D

DANCE LIKE THERE'S NO TOMORROW (Deekay Music, ASCAP/Kobalt Music Publishing, ASCAP/EMI April, ASCAP/Shae Patrick Skinner Publishing, ASCAP), HL, H100 80, POP 57

DECLARATION (THIS IS IT) (Milk Money, ASCAP/Tarpin Tunes, ASCAP) RBH 50

DEY KNOW (D4L XL Music, ASCAP/Gangsta Groopy, SESAC/Electric, SESAC) H100 42, POP 76, RBH 11

DIAMOND GIRL (NextSelection Publishing, ASCAP/Mottola Music, ASCAP/ASPEN Songs, ASCAP) RBH 36

DO IT LIKE THIS (Off Tha Tip, ASCAP) RBH 91

DONDE ESTAN CORAZON (Enrique Iglesias Music, ASCAP/EMI April, ASCAP/Doble Acuarela Songs, ASCAP/Warner Chappell, SGAE) HL/WBM, LT 1

DON'T STOP THE MUSIC (EMI April, ASCAP/Sony/ATV Tunes, ASCAP/Frankie Storm, BMI/Sony/ATV Songs, BMI/Mijac Music, BMI/Warner-Tamerlane Publishing, BMI), HL/WBM, H100 3, LT 40, POP 2, RBH 76

DO YOU FEEL ME (Realsongs, ASCAP) WBM, RBH 71

DROP & GIMME 50 (Mike Jones, BMI/HCD Development, BMI/Croomstacular Music, BMI/An What Music, BMI/Vaumaver Publishing, BMI/2 Boys And A Girl, BMI/CoffPark Music, BMI/EMI Blackwood, BMI/Backyard Publishing, BMI/Kernan Music, BMI/10th Ward Funk, BMI/Black And Mild, BMI) HL, RBH 57

DUELE (CRAZY) (Metrophonic, ASCAP/Universal Music Corporation, ASCAP/Universal Music - MGB Songs, ASCAP) LT 50

DUFFLE BAG BOY (Dolla Boy Publishing, ASCAP/Ty Epps Music, ASCAP/Young Money Publishing, BMI/Warner-Tamerlane Publishing, BMI/Star Slate Music, BMI/EMI April, ASCAP), HL/WBM, RBH 41

DUNN DUNN (Born Immaculate Music, BMI) RBH 93

E

ELEVATOR (E-Class Publishing, ASCAP/Virginia Beach, ASCAP/WB Music, ASCAP/Bone Beatz Publishing, ASCAP/Sir Kay Drive Publishing, ASCAP/Sony/ATV Tunes, ASCAP), HL/WBM, H100 28, POP 33, RBH 63

EMOTIONAL (MR HYDE MUSIC, ASCAP/Diaz Brothers Music, BMI/Sony/ATV Tunes, ASCAP/Scott Alan Music, ASCAP/Molina Music, ASCAP), HL, RBH 97

ESTOS CELOS (Julianita Musical, BMI) LT 8

EVERY DAY (Jeffrey Steele, BMI/BPJ, BMI/My Own Parade, BMI/Julie Sinber, BMI/Provident Financial Management, BMI) CS 42

EVERY OTHER WEEKEND (WB Music, ASCAP/Platinum Plow Music, ASCAP/Write Music, BMI), WBM, CS 57

F

FAKE IT (Seether Publishing, BMI/Frye Music, BMI), WBM, POP 69

FALLING INTO YOU (One Mad King Publishing, ASCAP/4MYGRLS, ASCAP) CS 49

FALSETTO (2082 Music Publishing, ASCAP/WB Music, ASCAP/Songs Of Peer, ASCAP/March 9th Publishing, ASCAP), WBM, H100 36, POP 98, RBH 7

FEEDBACK (Rodney Jerkins Productions, BMI/EMI Blackwood, BMI/Dernst Mile 11, BMI/International Music Publishing, BMI/Tailored 4U Music, BMI/LaShawn Daniels Productions, ASCAP/EMI April, ASCAP), HL, H100 53, POP 43, RBH 79

FEELS LIKE TONIGHT (Maratone AB, STIM/Kobalt Music Publishing, ASCAP/Kasz Money Publishing, ASCAP/V2 Music Publishing Limited, PRS/Sony/ATV Songs, BMI), HL, H100 47, POP 30

FLASHING LIGHTS (Please Gimme My Publishing, BMI/EMI Blackwood, BMI/E. Hudson Music, BMI/Warner-Tamerlane Publishing, BMI), HL/WBM, H100 38, POP 44, RBH 21

FREAKY IN THE CLUB (R.Kelly, BMI/Universal Music - Z Songs, BMI), HL/WBM, RBH 87

G

GET BUCK IN HERE (Fels Fresh Music, ASCAP/Notting Dale Songs, ASCAP/Anya Nicole Publishing, BMI/Janice Combs Publishing, BMI/EMI Blackwood, BMI/Byefall Music, ASCAP/Sony/ATV Harmony, ASCAP/Ludacris Worldwide Publishing, ASCAP/Songs Of TVT, BMI), HL/WBM, H100 85, POP 68

GET MY DRINK ON (Franklin Road, BMI/Florida Room, BMI/BPJ, BMI/Sony/ATV Tree, BMI/Unwound, BMI), HL, CS 27

GIMME MORE (W.B.M. Music, SESAC/Danjahandz Muzik, SESAC/Millennium Kid Music Publishing, ASCAP/Universal Music Corporation, ASCAP/Kenokey Music, ASCAP/Marcella Araica Publishing Designee, ASCAP), HL/WBM, POP 81

GIRLFRIEND (Notting Hill Songs, SESAC/Shago, SESAC/Mr. Grandberry O's Music, SESAC/Foray Music, SESAC/Rags II Richard Music, BMI/Warner-Tamerlane Publishing, BMI/Uncle Willmese Music, ASCAP/Don Vito Publishing House, ASCAP/2082 Music Publishing, ASCAP/WB Music, ASCAP), WBM, RBH 60

GIRL YOU KNOW (B.B. Skee The Chump, ASCAP/Teamstas, BMI/April's Boy Muzik, BMI/Warner-Tamerlane Publishing, BMI), WBM, RBH 81

GOD MUST BE BUSY (Sony/ATV Acuff Rose, BMI), HL, CS 15, H100 96

GOOD LIFE (Please Gimme My Publishing, BMI/EMI Blackwood, BMI/Toompstone Publishing, BMI/Nappypub Music, BMI/Universal Music - Z Songs, BMI/John Legend Publishing, BMI/Yellowbrick Road, ASCAP/Cherry Lane, ASCAP/Eseman, BMI/Warner-Tamerlane Publishing, BMI), CLM/HL/WBM, POP 79, RBH 27

GO ON GIRL (Super Sayin Publishing, BMI/Universal Music - Z Songs, BMI/Sony/ATV Tunes, ASCAP/EMI April, ASCAP/Stellar Songs, ASCAP/EMI Blackwood, BMI), HL/WBM, RBH 55

GOTAS DE AGUA DULCE (Peermusic III, BMI/Songs Of Camaleon, BMI) LT 3

GUNPOWDER & LEAD (Sony/ATV Tree, BMI/Nashville Star, BMI/Titawfirl Music, BMI/Carnival Music Group, BMI/Bluewater Music, BMI), HL, CS 36

H

HAPPY ENDINGS (Mike Curb Music, BMI/Sweet Hysteria Music, BMI/Songs Of Mighty Isis Music, BMI/Kobalt Music Publishing, ASCAP/Vista Larga Music, BMI), WBM, CS 37

HATERZ EVERYWHERE (Bobby Simmons Publishing Designee, ASCAP/Ribah Instrumental Publishing, ASCAP) RBH 95

HATE THAT I LOVE YOU (Super Sayin Publishing, BMI/Universal Music - Z Songs, BMI/Sony/ATV Tunes, ASCAP/EMI April, ASCAP), HL/WBM, H100 48, POP 27

HE HATES ME (WB Music, ASCAP/DKJ Music, ASCAP/Warner-Tamerlane Publishing, BMI/Contentment Music, BMI/Made For This Music, BMI/This Is Hit, ASCAP/Magic Mustang, BMI/Funky Junk Music, ASCAP), WBM, CS 53

HERO/HEROINE (Martin Johnson Music, ASCAP/EMI April, ASCAP) H100 69, POP 35

HOME (I'm The Last Man Standing, SOCAN/Warner Chappell, SOCAN/Ihan Zahn Music, BMI/Sony/ATV Songs, BMI/Almost October Songs, BMI/Songs Of Universal, BMI), HL/WBM, CS 35

HONEY (Divine Pimp Publishing, ASCAP/Tribes Of Kedar, ASCAP/Universal Music - MGB Songs, ASCAP/It's A Wonderful World Music, BMI/VIP Fourth World Music, BMI), HL, RBH 25

HOW FAR WE'VE COME (U Rule Music, ASACP/EMI April, ASCAP/Lucinda Panic Music, BMI/Grand Line Music, ASCAP/Poolie Stuff, BMI) POP 53

HURT AGAIN (Mary J. Blige, ASCAP/Universal Music Corporation, ASCAP/Dirty Dre Music, ASCAP/Lil Vidal Music, ASCAP/Bryan Sledge Publishing, ASCAP), HL/WBM, RBH 66

HYPNOTIZED (First N' Gold, BMI/Warner-Tamerlane Publishing, BMI/Byefall Music, ASCAP/Sony/ATV Harmony, ASCAP), HL/WBM, H100 31, POP 32

I

I CAN SLEEP WHEN I'M DEAD (Universal Music - Careers, BMI/More Than Rhymes Music, BMI/Hope-N-Cal, BMI/Sexy Tractor Music, BMI/Cal IV Entertainment, BMI/Universal Music Corporation, ASCAP/Memphersfield, ASCAP), HL/WBM, CS 52

I CAN'T BELIEVE IT'S ME (Carolina Blue Sky Music, BMI/Dimensional Songs Of Rye, SESAC/The Bigger They Are, SESAC) CS 59

I DON'T KNOW WHEN TO QUIT (Songs Of Combustion Music, ASCAP/Music Of Windswept, ASCAP/Mr. Noise, BMI/Encore Entertainment, BMI) CS 58

I DON'T LOVE YOU LIKE THAT (Sony/ATV Timber, SESAC/Hillsboro Valley, SESAC/Sony/ATV Tree, BMI/Cake Taker, BMI), HL, CS 44

I DON'T WANNA BE IN LOVE (DANCE FLOOR ANTHEM) (EMI Blackwood, BMI/The Madden Brothers Publishing, BMI/High Speed Chase, ASCAP/Kobalt Music Publishing, ASCAP), HL, POP 36

IF I HAD EYES (Bubble Toes, ASCAP/Universal Music Corporation, ASCAP), HL, H100 90

IF YOU DIDN'T LOVE ME (Sony/ATV Cross Keys, ASCAP/Dimensional Music Of 1091, ASCAP/Cherry Lane, ASCAP/Warner-Tamerlane Publishing, BMI/This Is Hit, ASCAP/Magic Mustang, BMI/Troy D Songs, ASCAP), CLM/HL/WBM, CS 46

I KNOW (Carter Boys Publishing, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI), HL, RBH 28

I'LL BE WAITING (Miss Bessie, ASCAP/Wigged, BMI) POP 92

I LUV YOUR GIRL (2082 Music Publishing, ASCAP/WB Music, ASCAP/Songs Of Peer, ASCAP/March 9th Publishing, ASCAP), WBM, RBH 98

I'M GETTIN' MONEY (Southern Mode, ASCAP/Copyright Control) RBH 78

I'M ME (Young Money Publishing, BMI/Warner-Tamerlane Publishing, BMI/Mellings Music, ASCAP/Itocrusty Music, BMI), WBM, POP 100

I'M SO HOOD (DJ Khaled, BMI/Nappypub Music, BMI/Universal Music - Z Songs, BMI/First N' Gold, BMI/Warner-Tamerlane Publishing, BMI/4 Blunts Lit At Once, BMI/A. Laner Publishing Designee, ASCAP/Trac-N-Field Entertainment, BMI/Notting Dale Songs, ASCAP/EMI April, ASCAP/Ludacris Universal Publishing, ASCAP/Young Jeezy Music Inc., BMI/EMI Blackwood, BMI/Sony/ATV Songs, BMI), HL/WBM, POP 88, RBH 30

I'M STILL A GUY (EMI April, ASCAP/Didn't Have To Be Music, ASCAP/New Sea Gayle, ASCAP/EMI Blackwood, BMI/New Songs Of Sea Gayle, BMI/Noah's Little Boat, BMI), HL, CS 48

INALCANZABLE (San Angel, SESAC) LT 13

INDEPENDENT (Trill Productions, ASCAP/WB Music, ASCAP), WBM, H100 9, POP 34, RBH 8

IN LOVE WITH A GIRL (G. DeGraw Music, BMI/Warner-Tamerlane Publishing, BMI), WBM, POP 84

IN MY NEXT LIFE (Hattitude, ASCAP/Tier Three Music, ASCAP/Hope-N-Cal, BMI/Sexy Tractor Music, BMI/Cal IV Entertainment, BMI/EMI Blackwood, BMI/Piano Wire Music, BMI), HL, CS 45

INTERNATIONAL HARVESTER (EMI Blackwood, BMI/Shane Minor Music, BMI/Songs Of Windswept Pacific, BMI/3 Ring Circus, BMI/Jeffrey Steele, BMI/BPJ, BMI), HL, CS 11, H100 67

IN THE MORNING (Blue Toes Music Publishing Designee, ASCAP/Uncle Buddie's Music, ASCAP) RBH 84

INTO THE NIGHT (Anaesthetic, BMI/Warner Chappell, SOCAN), WBM, H100 40, POP 37

I REMEMBER (She Wrote It, ASCAP/Universal Music - MGB Songs, ASCAP/Carraygee Music Publishing, ASCAP/Universal Tunes, SESAC/Cardraygee, SESAC), WBM, H100 24, RBH 1

I SAW GOD TODAY (Big Red Toe, BMI/Extremely Loud, BMI/Big Loud Bucks, BMI/Steel Wheels, BMI/Blind Mule, BMI) CS 12, H100 54, POP 65

I STILL MISS YOU (EMI April, ASCAP/Romeo Cowboy Music, ASCAP/Warner-Tamerlane Publishing, BMI/Contentment Music, BMI/Made For This Music, BMI/This Is Hit, ASCAP/Troy D Songs, ASCAP/Magic Mustang, BMI), HL/WBM, CS 40

IT AIN'T NO CRIME (EMI Blackwood, BMI/Sony/ATV Songs, BMI/Gold Watch, BMI/Nashnstawlle, BMI/Mez, BMI), HL, CS 23

IT'S GOOD TO BE US (Cal IV Songs, ASCAP/BergBrain, ASCAP/3 Ring Circus, BMI/Music Of Windswept, ASCAP) CS 18, H100 86

IT'S NOT MY TIME (Songs Of Universal, BMI/Escatawpa Songs, BMI), HL/WBM, H100 94, POP 83

I WON'T TELL (Joseph Cartagena, ASCAP/Steady On The Grind, ASCAP/For My Son Publishing, ASCAP/Janice Combs Publishing, BMI/EMI Blackwood, BMI/Young Malcolm Publishing, ASCAP/Marsky Music, BMI), HL, H100 44, RBH 14

I WORK HARD (Pinks Publishing, ASCAP/Beat By Kilos, ASCAP/EMI Longitude, BMI), HL, RBH 100

J

JUST DON'T WANNA KNOW (Marvin L. Winans, ASCAP) RBH 89

JUST FINE (Mary J. Blige, ASCAP/Universal Music Corporation, ASCAP/Songs Of Peer, BMI/March 9th Publishing, ASCAP/Bubba Gee Music, BMI/WB Music, ASCAP/2082 Music Publishing, ASCAP), HL/WBM, H100 27, POP 72, RBH 4

JUST GOT STARTED LOVIN' YOU (Elderotto, BMI/Fezsongs, ASCAP/Warner-Tamerlane Publishing, BMI/Moon Maker, BMI/Keith's Wild Bunch, BMI), WBM, CS 16, H100 93

K

KILLA (Rags II Richard Music, BMI/Don Vito Publishing House, ASCAP/Tashira Publishing, ASCAP/Soja Publishing, ASCAP/Lip Gloss Publishing, ASCAP/1229 Publishing, ASCAP/Granny Man Publishing, BMI/Malik-Mekhi Music, BMI/Basement Funk South, ASCAP) H100 66, POP 46, RBH 53

KISS KISS (Songs Of Universal, BMI/Culture Beyond Ur Experience Publishing, BMI/Universal Music - Z Songs, BMI/Nappypub Music, BMI), HL/WBM, H100 29, POP 21

L

LA DERROTA (Not Listed) LT 31

LA RATA FLACA (Arpa, BMI) LT 28

LAST TIME (April's Boy Muzik, BMI/Warner-Tamerlane Publishing, BMI/WB Music, ASCAP/Songs In The Key Of B Flat, SESAC/Noontime South, SESAC/W.B.M. Music, SESAC/The Dean's List, SESAC/December First Publishing Group, SESAC/North Avenue, ASCAP/EMI Blackwood, BMI/Question And Answer Publishing, ASCAP), HL/WBM, RBH 45

LA TRAVESIA (El Conuco, BMI/Redom, BMI) LT 12

LAUGHED UNTIL WE CRIED (EMI April, ASCAP/Didn't Have To Be Music, ASCAP/Songs Of Combustion Music, ASCAP/Music Of Windswept, ASCAP), HL, CS 14, H100 78

LET IT GO (She Wrote It, ASCAP/Universal Music - MGB Songs, ASCAP/Mass Confusion, ASCAP/EMI April, ASCAP/Carron's Land Music Publishing, ASCAP/Notorious K.I.M., BMI/2 Daughters Music, SESAC/Christian Combs Publishing, SESAC/Foray Music, SESAC/Mume, BMI), HL/WBM, RBH 44

LETTER TO ME (EMI April, ASCAP/New Sea Gayle, ASCAP), HL, CS 3, H100 52, POP 95

LIKE WHOA (Half Heart Music, BMI/Seven Summits, BMI/Antonina Songs, ASCAP/In The Mouth Of The Wolf, BMI) H100 82, POP 59

LIKE YOU'LL NEVER SEE ME AGAIN (Lellow Productions, ASCAP/EMI April, ASCAP/Book Of Daniel, ASCAP), HL, H100 14, POP 41, RBH 2

LOLA (World Deep Music, BMI) LT 46

LONG ROAD TO RUIN (M.J. Twelve, BMI/I Love The Punk Rock Music, BMI/Songs Of Universal, BMI/Living Under A Rock, ASCAP/Universal Music Corporation, ASCAP/Flying Earform, BMI/Bug, BMI), HL, H100 91

LOVE DON'T LIVE HERE (Warner-Tamerlane Publishing, BMI/DWHaywood, BMI/RADIOBULLETSPublishing, BMI/Hillary Dawn, SESAC/Shaw Enuff, SESAC/Multisongs, SESAC/Universal Tunes, SESAC), HL/WBM, CS 20

LOVE IN THIS CLUB (UR-IV Music, ASCAP/EMI April, ASCAP/Songs Of Universal, BMI/My Diet Starts Tomorrow, BMI/Young Jeezy Music Inc., BMI/EMI Blackwood, BMI), HL/WBM, H100 51, POP 52, RBH 15

LOVE IS A BEAUTIFUL THING (Songs Of Windswept Pacific, BMI/My Life's Work, BMI/Universal Music - MGB Songs, ASCAP/Almo Music, ASCAP), HL/WBM, CS 17, H100 97

LOVE IS FREE (Warner-Tamerlane Publishing, BMI/Old Crow Music, BMI/Mount Lukens Music, ASCAP), WBM, H100 98, POP 97

LOVE LIKE THIS (S.M.Y., ASCAP/Sony/ATV Tunes, ASCAP/Rico Love, ASCAP/EMI April, ASCAP/UR-IV Music, ASCAP/Write 2 Live, ASCAP/Breakthrough Creations, ASCAP/Kobalt Music Publishing, ASCAP/Wayne Wilkins Music, BMI/Eyes Above Water, ASCAP/Beluga Heights Music, BMI/EMI Blackwood, BMI/Foray Music, SESAC/Xavier Mies Publishing, SESAC/Usher JV, SESAC), HL, H100 32, POP 22

LOVE SONG (Tiny Bear Music, ASCAP) H100 4, POP 4

LOW (E Class, BMI/Top Quality, BMI/Music, BMI/Universal Music - Z Songs, BMI/Sony/ATV Tunes, ASCAP) HL/WBM, H100 1, POP 1, RBH 18

LUV (Rodney Jerkins Productions, BMI/EMI Blackwood, BMI/Dernst Mile 11, BMI/International Music Publishing, BMI/Tailored 4U Music, BMI/LaShawn Daniels Productions, ASCAP/EMI April, ASCAP), HL, RBH 46

M

MALDITO TEXTO (Not Listed) LT 35

MAYBE SHE'LL GET LONELY (Hits And Smashes Music, ASCAP/Universal Music - Z Tunes, ASCAP/That's How I Roll, ASCAP/Almo Music, ASCAP/Warner-Tamerlane Publishing, BMI/Keith's Wild Bunch, BMI/Biggest Picture, BMI), WBM, CS 30

ME ARRODILLO ANTE TI (Not Listed) LT 46

ME ENAMORA (Songs Of Camaleon, BMI/Peermusic III, BMI) LT 5

MI CORAZONCITO (Premium Latin, ASCAP) LT 16

MISERY BUSINESS (WB Music, ASCAP/But Father, I Just Want To Sing Music, ASCAP/Josh's Music, ASCAP), WBM, POP 24

MY DOUGIE (Elmu T. Tabasun Publishing, ASCAP/Wilbert Martin Publishing, ASCAP/Vi Rudeboy Publishing, ASCAP/It's Only About Music, ASACP) RBH 37

MY LOVE (Universal Music Corporation, ASCAP/Jatcat, ASCAP/ABlack Productions, ASCAP/McKie Beats, ASCAP/Blue's Baby, ASCAP), HL/WBM, RBH 54

MY LOVE (W.B.M. Music, SESAC/Songs In The Key Of B Flat, SESAC/Noontime South, SESAC/Naked Under My Clothes, ASCAP/Chrysalis Music Publishing, ASCAP/The Dean's List, SESAC/December First Publishing Group, SESAC/Cardraygee, SESAC/Universal Tunes, SESAC/Songs Of Universal, SESAC), HL/WBM, RBH 48

N

NEVER (Daniel Farris Publishing Designee, BMI/Earfull Music Publishing, BMI/Warner-Tamerlane Publishing, BMI/Lyrical Genius Publishing, BMI/WB Music, ASCAP/The Prodigal Publishing, ASCAP), WBM, H100 81, RBH 13

NEVER NEVER LAND (Lyfe In Publishing, ASCAP/Sony/ATV Tunes, ASCAP), HL, RBH 31

NEVER TOO LATE (EMI April Canada, SOCAN/3 Days Grace, SOCAN/EMI April, ASCAP/Noodles For Everyone, SOCAN), HL, POP 31

NEVER WOULD HAVE MADE IT (Marvin L. Sapp Music, BMI/Mustre Productions, BMI) RBH 72

NEW SOUL (Lili Louise Musique, SACEM/WB Music, ASCAP), WBM, H100 49, POP 40

NINE IN THE AFTERNOON (Sweet Chin Music, ASCAP/EMI April, ASCAP), HL, H100 89, POP 73

NO AIR (T And Me, ASCAP/Universal Music - MGB Songs, ASCAP/Dernis Hot Songs, ASCAP/EMI April, ASCAP/Almo Music, ASCAP/Underdogs West Songs, ASCAP/Fauntleroy Music, ASCAP/Irving, BMI/Underdog East Songs, BMI/Erik Griggs, BMI/Strange Motel Music, ASCAP) H100 13, POP 7

NO ONE (Lellow Productions, ASCAP/EMI April, ASCAP/Book Of Daniel, ASCAP/D. Harry Productions, ASCAP/Universal Music Corporation, ASCAP), HL, H100 5, POP 10, RBH 22

NO PUEDO OLVIDARLA (Crisma, ASCAP) LT 9

NO QUEDA NADA (Ventura, ASCAP) LT 47

NO SE ME HACE FACIL (FIPP SGAE) LT 45

NOT A STAIN ON ME (T-Town Music, BMI) RBH 86

NO TE MENTIA (Piloto, ASCAP/Universal Musica, Inc., ASCAP/Armando Ramirez-Perez, ASCAP) LT 41

O

ONE FOR ALL TIME (Chaka Khan, ASCAP/Spirit Two, ASCAP/EMI April, ASCAP/Flyte Tyme Tunes, ASCAP/Sublime Basement Tunez, BMI/Jibranda Music Works, ASCAP/Minneapolis Guys Music, ASCAP/Natural's Ascension Music, ASCAP), HL, RBH 35

OUR SONG (Sony/ATV Tree, BMI/Taylor Swift Music, BMI), HL, H100 35, POP 47

OYE, DONDE ESTA EL AMOR (WB Music, ASCAP/Universal-Musica Unica, BMI/WY Publishing, BMI) LT 37

P

PARALYZER (Finger Eleven, SOCAN/Renfield, ASCAP) WBM, H100 22, POP 17

EL PERDEDOR (Premium Latin, ASCAP) LT 42

PERDONAME (Universal Music Corporation, ASCAP) LT 14

PICTURE TO BURN (Sony/ATV Tree, BMI/Taylor Swift Music, BMI/Sony/ATV Timber, SESAC/Hillsboro Valley, SESAC), HL, CS 19, H100 83

PIECE OF ME (Crosstown Songs UK, PRS/Music Of Windswept, ASCAP/Universal Music Publishing Scandinavia AB), HL, H100 39, POP 25

PLAYAZ ROCK (Christopher Dooley Publishing, BMI/Croomstacular Music, BMI/Vanderwaver Music, BMI/Building 2 Music, BMI/Cookies And Milk, ASCAP/Polo Grounds Songs, BMI/CoffPark Music, BMI/EMI Blackwood, BMI/Block Wndgy, BMI/Pologround, ASCAP/EMI April, ASCAP), HL, RBH 51

POCKETFUL OF SUNSHINE (EMI Blackwood, BMI/Gator Baby, BMI/EMI April, ASCAP/Sony/ATV Tunes, ASCAP), HL/WBM, POP 60

POP BOTTLES (Young Money Publishing, BMI/Warner-Tamerlane Publishing, BMI/Soram Sound, BMI/Maddie James Songs, ASCAP), WBM, H100 64, POP 74, RBH 26

POR QUIEN ME DEJAS (Peer International, BMI) LT 22

POR TI BABY (Iron Tigga, BMI) LT 24

PORTRAIT OF LOVE (Street Lyrics Publishing, ASCAP/WB Music, ASCAP/Chutzpah Publishing, ASCAP/Notting Hill, ASCAP/Michelle Bell Music, ASCAP/Universal Music Corporation, ASCAP/Granny Man Publishing, BMI/Malik-Mekhi Music, BMI/Alonzo Mathis Publishing Designee, BMI), HL/WBM, RBH 62

THE PRAYER (LIVE) (Warner-Tamerlane Publishing, BMI/Begonia Melodies, BMI), WBM, POP 94

THE PRETENDER (M.J. Twelve, BMI/I Love The Punk Rock Music, BMI/Songs Of Universal, BMI/Living Under A Rock, ASCAP/Flying Earform, BMI), HL, POP 77

PSYCHO (Jordan Rocks Music, ASCAP/WB Music, ASCAP/Big Ant Music, ASCAP/Universal Music Corporation, ASCAP), WBM, H100 87

PUT YOU UP ON GAME (First Avenue Music, PRS/Universal Music - MGB Songs, ASCAP/Dernis Hot Songs, ASCAP/EMI April, ASCAP/Strange Motel Music, ASCAP/Underdogs West Songs, ASCAP/Almo Music, ASCAP/Antonio Dixon's Muzik, ASCAP/Anthony Nance Muzik, ASCAP/Lashae Music, BMI/Gizzo Music, ASCAP/EBJ Publishing, BMI) RBH 74

Q

QUIERO (Arjona Musical, ASCAP/Sony/ATV Discos, ASCAP) LT 38

R

RAIN (Razah Mil, ASCAP/ManHood 4 Ever Brothers, ASCAP/Ryleyz Productions, BMI/BK Music All Day Publishing, BMI) RBH 94

READY, SET, DON'T GO (Sunnageronimo, BMI/Sony/ATV Acuff Rose, BMI/Lavender Zoo Music, BMI), HL, CS 8, H100 43, POP 66

REALIZE (Cocomarie Music, BMI/Dancing Squirrel, ASCAP/NAFI Music, ASCAP/Opium For The People Music, ASCAP/Sony/ATV Tunes, ASCAP), HL, H100 79, POP 55

THE RIVER (Divine Mill Music, ASCAP/WB Music, ASCAP/Lady And A Tramp, ASCAP/Noel Gourdin Publishing, ASCAP/Mable's Girl Music, ASCAP/Universal-PolyGram International Tunes, SESAC), HL/WBM, RBH 56

ROC BOYS (AND THE WINNER IS)... (Carter Boys Publishing, ASCAP/Justin Combs Publishing, ASCAP/EMI April, ASCAP/For My Son Publishing, ASCAP/Steady On The Grind, ASCAP/Defend Songs, BMI/Songs Of Kobalt Music Publishing, BMI), HL, RBH 68

ROCK STAR (Walt Disney, ASCAP/Wonderland Music Company, BMI) H100 100, POP 75

RUMBO AL SUR (EMI Blackwood, BMI/Emi Musical S.A. de C.V.) LT 20

RUN THE SHOW (AID Entertainment, BMI/DaLuralunes Publishing, BMI/Sony/ATV Songs, BMI/J. Sewell Publishing, ASCAP/TZiah's Music, BMI), HL, POP 89

S

SAY (Sony/ATV Tunes, ASCAP/Specific Harm, ASCAP), HL, H100 75, POP 61

SCREWED UP (Losing Composure, BMI/Still-N-The Water, BMI/Money Mack, BMI/Noddfactor Publishing, BMI/Warner-Tamerlane Publishing, BMI), WBM, RBH 75

SEE YOU AGAIN (Tondolea Lane Music Publishing, BMI/Seven Summits, BMI/Antonina Songs, ASCAP/Seven Peaks Music, ASCAP/In Bocca Al Lupo, ASCAP) H100 11, POP 8

SENSUAL SEDUCTION (My Own Chit Music, BMI/Shawty Reed Songs, ASCAP/EMI April, ASCAP), HL, H100 7, POP 20, RBH 9

SEXY CAN I (Stop Trying To Copy My Music, BMI/Draw First Publishing, ASCAP/Victor S. Carraway Publishing, ASCAP) H100 18, POP 39, RBH 16

SEXY MOVIMIENTO (Universal-Musica Unica, BMI/WY Publishing, BMI/La Mente Maestra Music Publishing, BMI/VMEN Publishing, ASCAP/Universal Musica, Inc., ASCAP) LT 26

SHADOW OF THE DAY (Universal Music - Z Songs, BMI/Chesterchaz, BMI/Big Bad Mr. Hahn, BMI/Nondisclosure Agreement, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Pancakey Cakes, BMI), WBM, H100 15, POP 13

SHAKE YOUR POM POM (Mass Confusion, ASCAP/EMI April, ASCAP/Virginia Beach, ASCAP/WB Music, ASCAP/Universal Music Corporation, ASCAP/Sunset Burgundy, ASCAP/Tu Tu Songs, ASCAP), HL/WBM, H100 95, POP 71

SHAWTY GET LOOSE (Familiar Mindz, ASCAP/Universal Music - Z Songs, BMI/Nappypub Music, BMI) HL/WBM, H100 92, POP 93, RBH 52

SHE GOT IT (Gutta Clique Music, BMI/Colione And Rock Publishing, ASCAP/WB Music, ASCAP/Nappypub Music, BMI/Universal Music - Z Songs, BMI/F.M.B. Publishing, BMI), HL/WBM, H100 84, RBH 38

SHE LIKES IT IN THE MORNING (Esprite de Leon, BMI/Arsulito Music, BMI/Sondaddy Music, BMI) CS 51

SHE'S PRETTY (Mike Curb Music, BMI/LW Music, BMI), WBM, CS 56

SHIFTWORK (Crozier Music Enterprise, BMI/Tiltawhirl Music, BMI/Carnival Music Group, BMI) CS 2, H100 55

SHOULDA LET YOU GO (She Wrote It, ASCAP/Universal Music - MGB Songs, ASCAP/Rodney Jerkins Productions, BMI/EMI Blackwood, BMI), HL/WBM, RBH 24

SINGLE AGAIN (Diamond Princess Music, BMI/Prince Evan Publishing, BMI/Rock Monster Publishing, BMI/First N' Gold, BMI/88 Money, BMI) RBH 73

SIN PERDON (Not Listed) LT 36

SIN TU AMOR (Aguila Baid, SESAC) LT 32

SI TE AGARRAN LAS GANAS (CIERRA LOS OJOS) (EMI Blackwood, BMI/EMI Belograf SA de CV/EMI April, ASCAP) LT 10

SI TU TE VAS (Not Listed) LT 27

SMALL TOWN SOUTHERN MAN (EMI April, ASCAP/Tri Angels Music, ASCAP), HL, CS 4, H100 56

SOBRE MIS PIES (Arpa, BMI) LT 6

SOLO TENGO OJOS PARA TI (El Conuco, BMI/Redom, BMI) LT 39

SOMEBODY'S ME (Enrique Iglesias Music, ASCAP/EMI April, ASCAP/John Shanks Music, ASCAP/WB Music, ASCAP/KSuff, BMI/ArtHouse, BMI/Sony/ATV Tunes, ASCAP), HL/WBM, LT 19

SOMETHING ABOUT A WOMAN (Universal Music - Careers, BMI/Shiitake Male, BMI/Fox Ridge Music, BMI/Songs Of Universal, BMI), HL/WBM, CS 25

SOME THINGS NEVER CHANGE (Universal Music - Careers, BMI/Gingerdog Songs, BMI/EMI Blackwood, BMI/Uncle Matt Songs, BMI/Raylene Music, ASCAP/BPJ Administration, ASCAP/WB Music, ASCAP/John Shanks Music, ASCAP/Sony/ATV Tunes, ASCAP), HL/WBM, CS 41

SOMETIMES (Soul Insurance, BMI/Universal Music - Careers, BMI/Wilkes Pudge Music, BMI/Bro Wayne, BMI/Shamora Music, ASCAP), HL/WBM, RBH 39

SORRY (Cash and Carry Music, ASCAP/Lick The Star Music, ASCAP/Dago Red Music, ASCAP/Chiva Music, ASCAP/Numbsie Music, ASCAP/Sienna Sienna Songs, SOCAN), WBM, H100 10, POP 9

S.O.S. (Jonas Brothers Publishing, BMI/Sony/ATV Songs, BMI), HL, POP 87

SOY IGUAL QUE TU (Sony/ATV Discos, ASCAP/Scartito, ASCAP/EMI April, ASCAP) LT 18

SOY SOLO UN SECRETO (Songs Of UPM, SESAC/W.B.M. Music, SESAC/WB Music, ASCAP) LT 23

START ALL OVER (ScottsRock Music, ASCAP/Kobalt Music Publishing, ASCAP/Shigshag Music, BMI/Fefe Dobson, SOCAN/Sony/ATV Tunes, ASCAP), HL, POP 91

STAY (Jennifer Nettles, ASCAP) H100 72, POP 86

STEALING CINDERELLA (Universal Music - MGB Songs, ASCAP/CEW Publishing, ASCAP/Universal Music Corporation, ASCAP/Macirfyco Music, ASCAP/House Of Full Circle, BMI/Full Circle, BMI), HL/WBM, CS 7, H100 61

STOP AND STARE (Sony/ATV Tunes, ASCAP/Midnite Miracle Music, ASCAP/Butterfoot Music, ASCAP/Velvet Over Downfalls, ASCAP/Black Scarf, ASCAP/LJF Publishing Company, ASCAP), HL, H100 26, POP 16

STRONGER (Please Gimme My Publishing, BMI/EMI Blackwood, BMI/Daft Life, ASCAP/Universal Music - Z Tunes, ASCAP/Edwin Birdsong, ASCAP), HL/WBM, POP 26

STRONGER WOMAN (EMI April, ASCAP/Wiggly Tooth Music, ASCAP/Warner-Tamerlane Publishing, BMI/Sycamore Canyon Music, BMI), HL/WBM, CS 26

SUFFOCATE (Songs Of Peer, ASCAP/March 9th Publishing, ASCAP/Morningsidetrail, ASCAP/2082 Music Publishing, ASCAP) H100 19, POP 63, RBH 3

SUGA SUGA SUGA (Universal Lingo, ASCAP/Sweat Shop Publishing, ASCAP/Ply, BMI) RBH 49

SUPA SEXXY (Universal Music - Z Songs, BMI/Nappypub Music, BMI), HL/WBM, RBH 90

SUPERSTAR (Hey Lu Chill Music, BMI/Heavy As Heaven Music, BMI/Songs Of Universal, BMI/1st & 15th Publishing, ASCAP/Mr. Lopez Music, ASCAP/Universal Music Corporation, ASCAP), HL, H100 12, POP 19, RBH 19

SUSPICIONS (Screen Gems-EMI, BMI), HL, CS 32

SWEETEST GIRL (DOLLAR BILL) (Huss Zwingli, ASCAP/Sony/ATV Tunes, ASCAP/Te-Bass Music, BMI/EMI Blackwood, BMI/Golden Boy Publishing, ASCAP/Yawehrn Publishing, BMI/Anthony K Music, ASCAP/Cilfy Music, BMI/Universal Music - Careers, BMI/Irving, BMI/Byefall Music, ASCAP/Sony/ATV Harmony, ASCAP/Money Mack, BMI), HL/WBM, H100 23, POP 12

T

TAKE YOU THERE (Eyes Above Water, ASCAP/Bheightsmusic, ASCAP/Jonathan Rotem Music, BMI/Southside Independent Music, BMI/Here's Lookin' At You Kidd Music, BMI/Beluga Heights Music, BMI/Reach Global Songs, BMI/TNT Music Publishing, ASCAP/Universal Music Corporation, ASCAP/Sony/ATV Tunes, ASCAP), HL/WBM, H100 8, POP 5, RBH 83

TAKIN' OFF THIS PAIN (Gin Road, BMI) CS 29

TALKIN' OUT DA SIDE OF YA NECK! (MoMunie Publishing, ASCAP/Slide That Music, ASCAP/EMI April, ASCAP/A.T.P Publishing, ASCAP/Jamall Willingham Publishing, ASCAP/WeFlii 10 Publishing, ASCAP/Lavegas Music Publishing, ASCAP/Dem Franchize Boyz, ASCAP), HL, RBH 77

TAL VEZ (Not Listed) LT 49

TATTOO (Sony/ATV Tunes, ASCAP/EMI April, ASCAP/Amanda Ghost Bucks Music Group Limited, BMI/Ian Dench Music, BMI), HL/WBM, H100 20, POP 15

TEACHME (Universal Music Corporation, ASCAP/Laid Music Publishing, ASCAP/Songs Of Universal, BMI/Tetragrammaton Music, ASCAP/Melodic Piano Productions, ASCAP/HC 1030 Publishing, ASCAP/Smooth-it Music, ASCAP/ABlack Productions, ASCAP), HL, RBH 33

TEARDROPS ON MY GUITAR (Sony/ATV Timber, SESAC/Hillsboro Valley, SESAC/Sony/ATV Tree, BMI/Taylor Swift Music, BMI), HL, H100 16, POP 14

TEENAGE LOVE AFFAIR (Lellow Productions, ASCAP/EMI April, ASCAP/Touchyfeely Music, ASCAP/Planet Experience Music, ASCAP/Uncle Bobby Music, BMI/EMI Blackwood, BMI/Sinpe Music, BMI/Irving, BMI), HL, RBH 67

TE LLORE (Universal Musica, Inc., ASCAP/Primavera Worldwide Music, ASCAP) LT 4

TE QUIERO (Editorial San Angel S.A. DE C.V.) H100 99, LT 2

TE QUIERO MUCHO (Edimusa, ASCAP) LT 15

THINGS THAT NEVER CROSS A MAN'S MIND (Dimensional Songs Of Rye, SESAC/The Bigger They Are, SESAC/Cherry Blossom, SESAC/Don Poythress, ASCAP/Universal Music - MGB Songs, ASCAP/Warner-Tamerlane Publishing, BMI/Precious Flour Music, BMI/Universal Music Corporation, ASCAP), HL/WBM, CS 21

THIS IS ME YOU'RE TALKING TO (Sony/ATV Tree, BMI/All Mighty Dog Music, BMI/Ballad Boy, BMI/Still Working For The Man Music, BMI), HL, CS 38

THROUGH THE FIRE AND FLAMES (Copyright Control) POP 78

TIL I WAS A DADDY TOO (Patrick Stuart Music, BMI/Black To Black Songs, BMI/Lyrical Mile Music, BMI/SLL, ASCAP) CS 47

TOUCH MY BODY (Rye Songs, BMI/Songs Of Universal, BMI/Songs Of Peer, ASCAP/March 9th Publishing, ASCAP/2082 Music Publishing, ASCAP/WB Music, ASCAP), HL/WBM, H100 34, POP 38, RBH 18

TRYING TO STOP YOUR LEAVING (Cake Taker, BMI/Sony/ATV Tree, BMI/Home With The Armadillo, BMI/Big White Tracks, ASCAP), HL, CS 28

U

UMMA DO ME (Rock BOB, BMI/Young Drumma, ASCAP) H100 76, RBH 17

UN BUEN PERDEDOR (WB Music, ASCAP) LT 11

UNTIL THE END OF TIME (Tenmen Tunes, ASCAP/Universal Music - Z Tunes, ASCAP/Virginia Beach, ASCAP/WB Music, ASCAP/Warner-Tamerlane Publishing, BMI/Danjahandz Muzik, SESAC/W.B.M. Music, SESAC/Warner, SESAC), WBM, RBH 23

V

EL VASO DERRAMA (Arpa, BMI) LT 21

W

WALK IN MY SHOES (Free World Publishing, ASCAP/Lem Draez Muzik, BMI/Life Print, ASCAP/Sony/ATV Tunes, ASCAP/Jobete Music, ASCAP/Heavy As Heaven Music, BMI/Universal Music - Careers, BMI), HL/WBM, RBH 82

WATCHING AIRPLANES (Sony/ATV Tree, BMI/Joeybox Tunes, BMI/Diver Dann, ASCAP), HL/WBM, CS 6, H100 50, POP 80

THE WAY I AM (Cabin 24, ASCAP), WBM, H100 70, POP 67

THE WAY I ARE (Virginia Beach, ASCAP/WB Music, ASCAP/Danjahandz Muzik, SESAC/W.B.M. Music, SESAC/Kenokey Music, ASCAP/Universal Music Corporation, ASCAP/Jerry Lee Publishing, ASCAP), WBM, POP 28

THE WAY THAT I LOVE YOU (Pookietoots, ASCAP/Universal Music Corporation, ASCAP/Notting Hill Music, BMI), HL/WBM, RBH 61

WE RODE IN TRUCKS (Planet Peanut, BMI/Alternator, BMI) CS 43

WE WEREN'T CRAZY (Beautiful Monkey, BMI/Big Mouth, BMI/Music Of Stage Three, BMI/Bobby's Song And Salvage, BMI) CS 33

WHATEVER IT TAKES (Jason Wade Music, BMI/Jeseth Music, BMI), WBM, H100 68, POP 49

WHAT HURTS THE MOST (Songs Of Windswept Pacific, BMI/Almo Music, ASCAP/Rondor London, PRS/Gottahaveable Music, BMI), HL, H100 58, POP 29

WHAT IS IT (Latino Velvet, BMI/Songs Of Universal, BMI/Jonathan Rotem Music, BMI/Sony/ATV Songs, BMI/Watch The Sasquatch Music, BMI/Universal Music - Z Tunes, ASCAP), HL/WBM, H100 71, POP 56

WHAT KINDA GONE (Sixteen Stars, BMI/RPM Music, BMI/Hot Pro Entertainment Group, ASCAP/Cal IV Songs, ASCAP/BergBrain, ASCAP/Fozzyboy Music, BMI) CS 9, H100 65, POP 96

WHEN I SEE U (Breakthrough Creations, ASCAP/EMI April, ASCAP/S.M.Y., ASCAP/Sony/ATV Tunes, ASCAP/Break North, SOCAN/Sony/ATV Music Publishing Canada, SOCAN/Waynne Writers, ASCAP/J. Sewell Publishing, ASCAP/Golden The Super Kid Music, ASCAP), HL, RBH 47

WHEN IT RAINS (NTAC, BMI) CS 55

WHEN YOU LOOK ME IN THE EYES (Jonas Brothers Publishing, BMI/Sony/ATV Songs, BMI/Simple Days Music, BMI/PJ Bianco Music, BMI/785 Publishing, BMI/785 Songs, BMI/Vida Del Soul Music, SESAC/Rom Administration, SESAC), HL, H100 25, POP 18

WHO THE F* IS THAT** (Ymar Publishing, ASCAP/Top Quality, BMI/Universal Music - MGB Songs, ASCAP/Nappypub Music, BMI/F.M.B. Publishing, BMI), HL/WBM, RBH 43

WINNER AT A LOSING GAME (Sony/ATV Cross Keys, ASCAP/Dimensional Music Of 1091, ASCAP/Sony/ATV Tree, BMI/Eileenssongmusic, BMI/Digital Warrior, ASCAP), HL, CS 13, H100 77

WITH YOU (Naked Under My Clothes, ASCAP/Chrysalis Music Publishing, ASCAP/Sony/ATV Tunes, ASCAP/Sony/ATV Music UK, PRS/EMI April, ASCAP/Stellar Songs, ASCAP/EMI Blackwood, BMI), HL, H100 2, POP 3, RBH 5

WOMAN (Universal Music - Z Tunes, ASCAP/Ahmad's World, ASCAP/Sony/ATV Tunes, ASCAP/Life Print, ASCAP), HL/WBM, RBH 20

WON'T GO HOME WITHOUT YOU (Universal Music - Careers, BMI/February Twenty Second, BMI/Valentine Valentine, ASCAP/Universal Music - MGB Songs, ASCAP) H100 57, POP 45

WORKIN' FOR A LIVIN' (WB Music, ASCAP/Huey Lewis, ASCAP/Kinda Blue, ASCAP), WBM, CS 22

WORK THAT (Mary J. Blige, ASCAP/Universal Music Corporation, ASCAP/Universal Music - Z Tunes, ASCAP/Team S Dot Publishing, BMI/Hitco Music, BMI), HL, RBH 42

Y

YAHHH! (Soulja Boy Music, BMI/Croomstacular Music, BMI), H100 60, POP 54, RBH 34

YA NUNCA MAS (Maximo Aguirre, BMI) LT 30

YO QUIERO (Sony/ATV Latin, BMI/EMI Blackwood, BMI) LT 17

YOU KNOW I'M NO GOOD (EMI Blackwood, BMI), HL, POP 85

YOUNG LOVE (Raylene Music, ASCAP/Little Blue Typewriter Music, BMI/Gravitron, SESAC/Carnival Music Group, SESAC/BPJ Administration, ASCAP) CS 54

YOU'RE GONNA MISS THIS (EMI Blackwood, BMI/New Sea Gayle, ASCAP/Noah's Little Boat, BMI/Songs Of Combustion Music, ASCAP/Music Of Windswept, ASCAP), HL, CS 10, H100 73

YOU STILL OWN ME (Scotty And Soda, ASCAP/New Zoo Baby, ASCAP/WB Music, ASCAP/Curb Songs, ASCAP/Charlie Monk, ASCAP/Gremlin Corner, ASCAP) WBM, CS 24

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EXECUTIVE TURNTABLE

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RECORD COMPANIES: Warner Music Group promotes Michael Nash to executive VP of digital strategy and business development, effective June 1. He has served as senior VP since Feb. 1, 2000. Nash succeeds Alejandro Zubillaga, who will remain with WMG through June.

Razor & Tie Entertainment ups Rob Mason to manager of promotions. He was coordinator.

PUBLISHING: Sony/ATV Music Publishing names Joseph Puzio CFO for the publisher's worldwide operations. He was senior VP of worldwide finance at sports marketing firm IMG.

EMI Music Publishing U.K. names Daniel Lloyd Jones A&R manager. He was press officer at Warner Bros. Records.

Painda Publishing, a unit of Galgo Music Group, promotes Ben Anglin to senior VP of talent development. He was creative director.

S1 Songs America names David Polemeni VP of creative services. He was an independent consultant at Dimensional Music Publishing.

Cherry Lane Music Publishing elevates Jill Pedone to coordinator of creative services and marketing. She was an assistant.

DISTRIBUTION: RED Distribution appoints Tony Bruno to senior VP of marketing. He was VP.

TOURING: The 7,200-seat Show Me Center on the campus of Southeast Missouri State University in Cape Girardeau, names Jim Barbatti OM. He was VP/GM at venue management firm PMI in Green Bay, Wis.

Facility management/consulting services firm VenueWorks names Wolf Larson executive director of the new Burnsville Performing Arts Center in Minnesota. He was assistant GM at the Flint Center for the Performing Arts in Cupertino, Calif.

MEDIA: VH1 promotes Leah Horwitz to VP of music talent and creative development. She was senior director of music and talent relations.

—Edited by Mitchell Peters

GOODWORKS

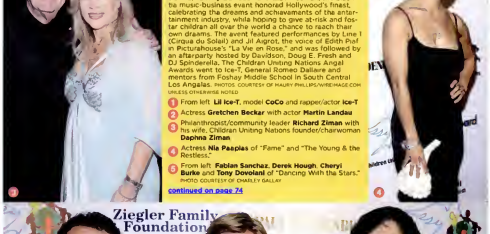
BLOOD FOR DOWNLOADS

Music Saves Lives has partnered with Loud Bytes and Binary Sounds to give away 400,000 free-music download cards to blood donors during MSL drives at universities and high schools across the country. The download cards feature tracks from 18 acts, including Plain White T's, the All-American Rejects, Pennywise, Bad Religion, Motion City Soundtrack, NOFX and the Street Drum Corps. The program launched in mid-February. Founded in 2005, MSL focuses on education about blood donation and bone marrow registry.

McDONALD TO HOST CHARITY GOLF EVENT

Former Lonestar singer Richie McDonald will host a golf tournament April 7-8 in Nashville to benefit Feed the Children and the Minnie Pearl Cancer Foundation. Musicians and sports figures will gather at the Hermitage Golf Course April 8 for a day of golf, to be followed by an all-star jam session that night at the Cadillac Ranch. McDonald and other to-be-announced artists will perform. A donation at the door is required for admittance to the concert.

THE VERVE; REED DUNKERTON/RETNA



BILLBOARD AND CHILDREN UNITING NATIONS OSCAR PARTY

On Feb. 24, Billboard teamed up with Children Uniting Nations for its ninth annual Academy Awards viewing and post-show party at the Beverly Hilton Hotel in Beverly Hills, Calif. Hosted by Tom Arnold, Christine Devine, Tommy Davidson and B.D. Freeman, the black-tie music-business event honored Hollywood's finest, celebrating the dreams and achievements of the entertainment industry, while hoping to give at-risk and foster children all over the world a chance to reach their own dreams. The event featured performances by Line 1 (Cirque du Soleil) and Jil Aigrot, the voice of Edith Piaf in Picturehouse's "La Vie en Rose," and was followed by an afterparty hosted by Davidson, Doug E. Fresh and DJ Spinderella. The Children Uniting Nations Angel Awards went to Ice-T, General Romeo Dallaire and mentors from Foshay Middle School in South Central Los Angeles. PHOTOS: COURTESY OF MAURY PHILLIPS/WIRELIMAGE.COM UNLESS OTHERWISE NOTED

1. From left **Lil Ice-T**, model **CoCo** and rapper/actor **Ice-T**
2. Actress **Gretchen Beckar** with actor **Martin Landau**
3. Philanthropist/community leader **Richard Ziman** with his wife, Children Uniting Nations founder/chairwoman **Daphna Ziman**
4. Actress **Nia Paapias** of "Fame" and "The Young & the Restless."
5. From left **Fabian Sanchez**, **Derek Hough**, **Cheryl Burke** and **Tony Dovolani** of "Dancing With the Stars." PHOTO: COURTESY OF CHARLEY GALLAY

continued on page 74

INSIDE TRACK

ANGLOPHILIA

As Billboard reported last week, revered/reunited U.K. rock outfit the Verve is recording a new album but does not presently have a U.S. record deal. Track hears one potential home could be the U.K.-friendly confines of ATO Records, which houses dance titan Underworld on its Side One Recordings imprint and, of course, Radiohead, which released "In Rainbows" on ATO's TBD label. Plus, ATO and its affiliated Red Light Management are home to industry vets who have prior experience working the Verve in America. The Richard Ashcroft-led group just confirmed a handful of U.S. dates surrounding its April 25 appearance at Coachella, including a two-night stand at New York's WaMu Theater at Madison Square Garden.

LOUDER 'VOICES'

Momentum for Sara Bareilles' Epic album "Little Voices" keeps building; the set reaches a new peak at No. 7 on the Billboard 200 this week, while the single "Love Song" moves to a new high of No. 4. Striking while the iron is hot, Epic on March 18 will release an expanded edition of the album, including a second disc of versions taped for Clear Channel's "Stripped" series, plus interviews and videos. "Little Voices" is now at 403,000 copies in the United States, according to Nielsen SoundScan.

BILLBOARD AND CHILDREN UNITING NATIONS OSCAR PARTY

continued from page 73

1. From left: business leader/nonprofit professional **Laa H. Wallech**, councilman **Bernard Perks**, **Richard Ziman** and councilwomen **Wendy Graual**
2. Rapper **Darryl "DMC" McDaniels**
3. From left: Emmy Award-winning Los Angeles news anchor/event co-host **Christine Devina**, **Ice-T**, with his Angel Award; and **Daphne Ziman**
4. Salsa music sensation **Sirak Beloyan** with singer **Jil Aigrot**
5. Actor **Steve Guttenberg** and actress **Marlee Matlin**
6. Actress/Children United Nations director of development **Nicole Sherwin** with actor **Cristian de la Fuenta**
7. Actors/event co-hosts **Tom Arnold**, left, and **Tommy Davidson**
8. **Line 1** treated the crowd to an amazing acrobatic performance
9. Grammy Award-nominated Christian artist **Sarah Kelly** arrives at the bash.
10. From left: Miss USA **Rachel Smith**, actor **Darius Love** and singer/actress **Christine Milian**

INSIDE TRACK

CITIZEN ON PATROL

Citizen Cope is preparing himself for life after major labels. The Brooklyn singer/songwriter (aka Clarence Greenwood) was recently released from RCA, which put out his last two albums, "The Clarence Greenwood Recordings" (2004) and 2006's "Every Waking Moment." (His self-titled 2002 debut came out on DreamWorks.) Now, Cope tells Track he's weighing his options as he prepares to start work on his fourth album. "I'm kind of considering my own imprint, maybe in conjunction with a major label, but we'll see." As for his new stuff, Cope plans to start recording in May or June and may release a live project in the interim.

CITIZEN COPE

CITIZEN COPE: DANNY CLINCH

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